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THE PROFESSIONALS



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Saturday 11 July 2009

Photographer

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- When flash fails
- Confetti dramas
- Dealing with low light



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SIGMA



OUR WORLD

Liz O. Baylen: Born in 1979, she graduated from Ohio University's School of Visual Communications in 2001 and began working for The Washington Times. She has covered assignments around the world and was selected as a finalist for the Pulitzer Prize while with The Washington Times. Most recently, her images have appeared in several major newspapers.

Photo data: SIGMA 24-70mm F2.8 IF EX DG HSM. 1/800 second exposure at F5.0

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Angela Nicholson explains which lenses the 'unofficial' wedding photographer can't do without

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Send us your pictures

To have your pictures published in Gallery, send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/apgallery for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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Behind the scenes



Damien Demolder
Editor

It's flattering to be considered an expert by one's peers. There can be downsides, though. Your friends and

extended family know you are 'into' photography, and will assume ownership of photographic apparatus indicates a degree of proficiency in its use. So when births, birthdays, christenings and Christmases come around so will you – with your camera. Shooting normal occasions is fine – there's a bit of responsibility, but if things don't turn out it's not the end of the world. You will, though, at some point, be asked to 'bring your camera' to someone's wedding. You may even be asked to 'do the pictures'. This is where you need to measure your ability to fulfil expectations. You may well have all the kit, and backup kit, and the skill to be the official photographer, but most of us don't, and many simply do not want to make photography into a chore. Being the unofficial photographer is often a much better option – there is still responsibility but it is greatly reduced, and snapping the behind-the-scenes scenes is so much more fun. We've produced this issue with the inevitability of your being asked to take pictures at a wedding in mind – read it and you'll know exactly what to do and what not to do, and still be able to enjoy the day.

Our question of the week

In AP 27 June we asked...

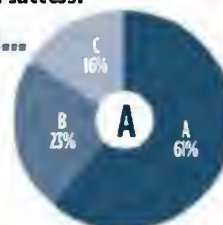
Based on your first impressions, do you think the E-P1 will be a success?

You answered...

A Yes 61%

B No 23%

C Don't care 16%



This week we ask...

Do you feel confident enough to be the 'unofficial' wedding photographer?

A Yes B No

Vote online
www.amateurphotographer.co.uk

Image © Paul Robinson

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The chosen lens of freelance photojournalist Paul Robinson.

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Amateur Photographer Magazine

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A first-class, state-of-the-art lens" *Geoffrey Crawley*

"a state-of-the-art lens"

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rating

British Journal of Photography

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"optically excellent"

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AT-X PRO DX



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News

“Shooting square black & whites will make you feel like David Bailey”

AP Editor gets his hands on an Olympus E-P1, page 7

Photographers stockpile discontinued film | Tributes to iconic emulsion

Rush to buy axed Kodachrome film

PHOOTOGRAPHIERS desperate to get their hands on the last rolls of Kodachrome film are stockpiling the discontinued emulsion before it disappears from stores.

Mailshots, a mail-order firm based in Stoke-on-Trent, Staffordshire, reported sales 'at least five times higher' than normal in the week following Kodak's announcement that the iconic film is to be scrapped due to low sales.

'We are selling boatloads all over Europe,' said Mailshots' managing director Neil Finan, who told us the firm sold 4,000-5,000 rolls of Kodachrome 64 film in the seven days since 22 June.

Finan said that orders have come from as far afield as Australia and from photographers keen to shoot the film before Kodak terminates processing operations at the end of next year.

Mailshots is selling the

process-paid film at £9 for a 35mm roll.

The legendary colour transparency film, launched 74 years ago, found favour with many high-profile photographers including Steve McCurry, who used the film for his famous 1984 photo entitled 'Afghan Girl' (right).

Launched in 1935, Kodachrome was the world's first commercially successful colour film and was respected by amateurs and professionals alike.

Steve McCurry said 'The early part of my career was dominated by Kodachrome and I reached for that film to shoot some of my most memorable images.'

He added 'While Kodachrome was very good to me, I have since moved on to other films and digital to create my images. In fact, I returned to shoot the 'Afghan Girl' 17 years later, and I used Kodak's Ektachrome E100VS film to create that image

rather than Kodachrome film as with the original.'

Kodachrome 64 is revered for its fine grain, skin tone and colour reproduction, as well as its archival qualities.

AP's photo-science consultant Geoffrey Crawley said: 'It marks the end of an era,' but pointed to the high cost of making and processing the film.

He added 'With *National Geographic* [magazine] going digital, it gave sound



© STEVE MCCURRY/AGENCY PHOTO



Kodachrome 64 was the last of the family, the 25 and 200-speed emulsions having bowed out some time ago

SNAP SHOT

AP gallery pics

With more readers than ever sending images to us digitally, AP has decided to re-assess the way the magazine accepts submissions for our reader gallery. To make the submission process easier and more convenient for readers, AP now accepts images by email. However, 'Gallery' will still accept CDs, transparencies and slides in the post, but readers can now send ten low-res images to the AP Picture desk at appicturedesk@ipmedia.com. For more information go to www.amateurphotographer.co.uk.

FOI victory

An AP reader incensed at police treatment of a photographer in Hull city centre has used the Freedom of Information Act to force police to give him the details of the plain-clothes officers involved. In December 2007, police seized films from photo enthusiast Steve Carroll, accusing him of obtaining photographs of 'sensitive buildings'. Carroll told the officers he was entitled to take pictures in a public place. Keen to pursue the case, David Murray from Chesterfield in Derbyshire asked Humberside police to reveal details of the officers who had stopped Carroll. But the force refused on grounds of data protection. Last month police acceded to Murray's request, confirming in writing the officers' names, ranks and collar numbers.

AP RIGHTS WATCH

Committed to defending your photographic rights!

THE public will never know how many photographers have been stopped by the Metropolitan Police under anti-terrorism laws because, admits the force, it does not record the information on a computer database.

Rejecting for a second time a Freedom of Information (FOI) request lodged by AP,

Photographers kept in dark over terror stops

the Met said: 'There is no specific code on the Stops database that specifically relates to searches involving photographers; the MPS would therefore have to conduct a manual search of the free text wording of every individual stop and search form to identify the information you require.'

Section 44 gives police the power to stop someone without reasonable grounds for suspicion that they are

involved in a terrorist activity.

AP had asked the Met to reveal the number of people – photographers and non-photographers – successfully charged and convicted as a direct result of Section 44.

AP filed the FOI request ahead of the publication of a critical report by Lord Carlile, the independent reviewer of anti-terrorism laws. In his report, published last month, Lord Carlile said no stops under Section 44 have ever

led to a conviction.

The rejection comes a month after the Met refused AP's request for information about the number of people it stops – but not necessarily charged – after being seen taking photos.

Refusing AP's demands once again, the Met indicated the cost of extracting such information would run into hundreds of thousands of pounds, thereby exceeding its '£450' cost limit.

PhotoDiary

A week of photographic opportunity

WEDNESDAY

8 JULY

DON'T MISS Les Rencontres d'Arles photography festival, exhibitions in Arles, France, until 13 September. Visit www.rencontres-arles.com. **EXHIBITION** Sir Peter Blake Polaroids, until 1 August at Opus Gallery, Newcastle-upon-Tyne NE3 4FS. Visit www.opus-art.com.

THURSDAY

9 JULY

EXHIBITION Gay Icons, until 18 October at National Portrait Gallery, London WC2H 0HE. Tel: 0207 312 2452. Visit www.npg.org.uk. **EXHIBITION** Bill Brandt, until 18 July at Chris Beetles Gallery, London SW1Y 6QB. Tel: 0207 839 7551. Visit www.chrisbeetles.com.

FRIDAY

10 JULY

EXHIBITION Salt II by Murray Fredericks, images of Lake Eyre, until 11 September at Hamiltons, London W1K 2EU. Tel: 0207 499 9493. Visit www.hamiltonsgallery.com. **EXHIBITION** Music and Fashion, until 31 August at National Conservation Centre, Liverpool L1 6HZ. Visit www.liverpoolmuseums.org.uk.

© ANDREW FREDERICKS



SATURDAY

11 JULY

EXHIBITION Athletes and Olympians, until 30 August at Cheltenham Art Gallery & Museum, Gloucestershire GL50 3JT. Tel: 01242 237 431. Visit www.cheltenham.artgallery.museum. **EXHIBITION** Fauna by Antonio Gasmundo, until 11 July at Rathbone, London W1T 2JZ. Tel: 0207 536 6699. Visit www.rathbonegallery.com.

SUNDAY

12 JULY

DON'T MISS British 10K London Run, starts 9.35am near Piccadilly. Visit www.thebritish10klondon.co.uk. **EXHIBITION** Fenland Photography by David Savory, until 12 July at Peterborough Museum, Peterborough PE1 1LF. Tel: 01733 864 663. Visit www.peterborough.gov.uk.

MONDAY

13 JULY

EXHIBITION Between Earth and Heaven by Jean-Michel Guillaud, until 30 September at St Michael's Mount, near Penzance, Cornwall TR17 0HS. Tel: 01736 710 507. Visit www.nationaltrust.org.uk. **EXHIBITION** The Last Things ('unseen' Ministry of Defence photos) by David Moore, until 5 September at Focus Gallery, Wolverhampton WV1 1DU. Tel: 01902 552 055. Visit www.wolverhamptonart.org.uk.



© JONAS BENDIKSEN

TUESDAY

14 JULY

DON'T MISS Photographer Martin Parr gives a talk at the London Literature Festival in Queen Elizabeth Hall, Southbank Centre, London SE1 8XX. Tickets cost £9. Starts at 7.45pm. Call 0871 653 2500. Visit www.londonlifefest.com. **EXHIBITION** Satellites (a journey through Eastern Europe) by Magnum agency photographer Jonas Bendiksen, until 9 Aug at PM Gallery, London W5 5EQ. Tel: 0208 567 1227. Visit www.ealing.gov.uk.

News

Cheeky Einstein print fetches £45k

A SIGNED print of Albert Einstein sticking out his tongue has sold for the equivalent of around £45,000 to collector David Waxman at auction.

The photograph was taken in 1951 by United Press International (UPI) photographer Arthur Sasse at Princeton University after a celebration of the scientist's 72nd birthday.

Sasse reportedly tried to get Einstein to smile for the shot, but he stuck out his tongue instead.

Later, it is said, Einstein was so amused by the photograph that he ordered nine copies.

The image has been reproduced on posters and T-shirts worldwide.

The vintage matt-finish 7x11in print sold at the RRAuction.com of Amherst New Hampshire, for \$74,325 (£45,000).

It was originally given to Howard K Smith, a noted American TV journalist and commentator, probably while he was chief correspondent for CBS.

It bears a fountain pen caption in German that translates as: 'This gesture you will like, because it is aimed at all of humanity. A civilian can afford to do what no diplomat would dare. Your loyal and grateful listener, A. Einstein '53.'



© THE COURTESY OF WAXMAN.COM

Continued: Film story from page 5



economic grounds for discontinuing it.' Announcing the end of Kodachrome

64, the last remaining speed of the film on the market, Eastman Kodak said in a statement: 'Simply not enough people are shooting Kodachrome for us to continue offering it.'

'It was a difficult decision, given its rich history. At the end of the day, photographers have told us and showed us they have moved on to newer Kodak films and/or digital. Kodachrome currently represents a fraction of 1% of our film sales.'

Kodachrome 25 and 200 emulsions were discontinued some time ago.

Kodak Europe says that photographers who have bought pre-paid Kodachrome 64 films will be able to get their films processed until 30 November 2010.

Kodak Europe will continue to forward the film to United States-based Dwayne's Photo, the only lab in the world to process the film since Kodak closed its European photofinishing lab in Switzerland three years ago.

Dwayne's says it will process Kodachrome films, provided the mail order does not carry an invalid expiry date, until 31 December 2010.

Based on past demand, Kodak's head office in the US expects the film to be available in shops until the early fall 2009.

However, Kodak has emphasised its commitment to film, having released 'seven new professional films' in the past three years, including new formulations of its Portra range and T-Max 400.

Kodak added: 'There is no doubt that Kodachrome is a unique look and no film will give the exact same results. That said, we believe Kodak Professional Ektar 100 and Ektachrome E100G offer features that current Kodachrome shooters would appreciate.'

Photographers to stage exhibition 'sit-in'

A gallery is planning an exhibition with a difference – where photographers become part of the display by holding up their photos in a temporary 'sit-in'.

Ahead of the show later this month, Viewfinder Photography Gallery in Greenwich, London, urges photographers: 'Bring something to sit on while you hold your print (any size, framed or unframed) for

gallery visitors to see... The object you select to sit on will form part of the visual impact of the event, so think carefully about what you bring.'

Organisers have suggested participants park themselves on a 'blanket' or a 'bench', for example.

The project will take place alongside an exhibition called Symbiosis, featuring images by photographer Annett Reimer. The pictures show her 'interacting' with furnishings.

The 'Sit-in' takes place on 26 July from 3–3.30pm and the gallery is at Linear House, Peyton Place, Greenwich, London SE10.

For more details visit www.viewfinder.org.uk/events.html.



© ANNETT REIMER



AP secures Olympus E-P1 first look

AP Editor **Damien Demolder** gets a hands-on preview of the Olympus E-P1, hot from its unveiling in Germany last month

THERE was huge interest surrounding the new Olympus 'digital Pen' E-P1 from AP readers in the build-up to its launch, because we all hoped it would be the camera we were waiting for. There have been many perfection near-misses over the last few digital years – the Canon PowerShot G10 being the latest – but we have never yet quite found that magic camera that comes in a small pocketable body, allows extensive control over settings and modes, and which allows the user to change lenses and fit external flash units and accessories.

Directly after the official unveiling of the E-P1, I got my hands on a model to find out a little more about this much-anticipated camera

Pen legacy

If you remember the Pen half-frame film cameras from the 1960s, it is more important to recall the first model rather than later ones if you want to believe the Pen theme of this new design.

I was surprised the E-P1 is so big compared to my own, but then mine's a Pen D. The E-P1 is much more the size of an Olympus Trip 35 and is, in fact, slightly larger as you'll see from our pictures above.

The Pen idea is more to do with the concept of a ground-breaking camera that will catch the eye of the ladies than simply about pure size – this is the theme that links the original 1959 model

to today's digital variation: a camera everyone can use.

Although I am not a great fan of electronic viewfinders in general, the first thing I noted about this product is that it has not got one – or any other type of viewfinder.

I had noticed this sometime before I saw the camera, I admit, but I didn't think it would be that important. I have other digital cameras that lack this facility. On picking up the E-P1, however, with its neat handgrip and sticking-out lens, the first thing my body told me to do was hold it to my eye. And I did, reminding myself only a split second later that there was no point. I swear too that when I photographed Mr Akira Watanabe, Olympus Imaging Corporation's manager for Digital SLR Product Strategy Department, he went to hold it to his eye as well. Despite that, during my short time with the camera I did get used to holding it in the compact position.

Manual focus lenses

Without the benefit of the handbook I couldn't work out how to get the screen to magnify itself when using manual-focus lenses, although I am assured that

Right: Shot square with the Voigtlander Color-Skopar 50mm f/2.5

Below: Metering seems reliable and consistent in awkward conditions



Left to right: The much-anticipated Olympus E-P1 alongside a Trip 35 and a Pen D

it can. Without this function, success with an M adapter relied on my being able to focus by eye in the bright light on the rear screen. It wasn't as successful as I'd hoped.

AF lenses, such as those from the Lumix Micro Four Thirds system and Olympus's own full Four Thirds system seem to work perfectly – though the E-system lenses inevitably look rather too large for the body.

Of the two kit options

available, the 17mm f/2.8 pancake lens certainly makes a more convincingly compact companion, though I have no doubt the 14-42mm f/3.5-5.6 collapsible zoom will prove the more popular choice. The accessory finder for the 17mm pancake lens looks the part and improves the camera's style.

Feel like 'Bailey'

Something that didn't take me long to get used to was

the 12.3-million-pixel sensor, as we had met before in the Olympus E-620. Mr Watanabe explained that the sensor has a new anti-aliasing filter that is thinner than that used on the Four Thirds DSLR, so, in theory at least, we should see enhanced detail resolution.

The new processor is supposed to deliver better noise performance too, allowing the top ISO setting to advance from ISO 3200 in the E-620 to ISO 6400 in the E-P1.

Olympus has transferred its favourite Art Filters to the E-P1, a regular feature of the modern E-series cameras, but has added to the creative potential of the camera with new image format options.

As with the Panasonic Lumix DMC-GH1, users can choose to shoot in 6:6 format or 16:9 widescreen, as well as the familiar 3:2 and the camera's native 4:3.

Shooting square black & whites will make you feel like David Bailey.

In my short time with the E-P1 I came to like it a lot. Image quality at first glance seems good, but Barney Britton will deliver more definitive detail next week in our full test of the camera. For AP readers, of course, image quality is key, but I suspect the target market of the E-P1, out beyond the reach of our pages, will be much more overcome by the camera's stylish looks than any questions of line pairs per millimetre and signal-to-noise ratios.

● See AP 18 July for Barney Britton's full test of the Olympus E-P1.



Win Genius of Photography DVD

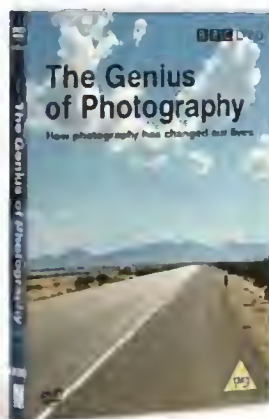
AP readers can win one of 20 copies of the BBC's *Genius of Photography* series, which is released on DVD on 6 July.

The six-hour series explores photography in various forms – from daguerreotype to digital, portraits to photojournalism, and art to advertising, says the BBC.

Photographers featured in the programme include Man Ray, Jacques-Henri Lartigue, Martin Parr and Richard Avedon.

Launching the DVD – which carries a retail price of £24.46 – the BBC said: 'As well as telling the stories behind the world's greatest photographs, the series examines the "genius" of photography itself – this magical, unpredictable and democratic medium that has transformed the way we see ourselves and our world.'

To win a copy, and to read the rules of entry, visit the AP website at www.amateurphotographer.co.uk



Online gallery

An online gallery designed to help up-and-coming contemporary fine-art photographers gain exposure and sell their work has been launched. The Nova Gallery specialises in selling 'limited-edition' prints, which cost £19 (plus postage). The gallery says it will donate 10% of the price of each photo sold to charity. Visit www.novagallery.co.uk.

Underwater cases

Underwater housings for Nikon's Coolpix L19 and L20 cameras are set to debut from Fantasea. The housings are claimed to be waterproof down to 60m. A UK price has yet to be released. For details call distributor Digital Distribution on 01442 230 022 or visit www.fantasea.com.

Models 'retouched'

Photos of skinny models are being 'retouched' to make them look larger when published, admits the editor of the British edition of fashion magazine 'Vogue'. The magazine said the move followed feedback from readers who said people do not want to see pictures of 'size zero' girls.

Paps brand Hugh Grant 'angry thug'



Paparazzi photographers have branded actor Hugh Grant an 'angry thug' after a video shows him apparently lashing out at a photographer who was following him through the streets of New York.

Grant was pursued on foot by paparazzi after leaving the Waverley Inn, a celebrity hotspot. The video, posted on the celebrity website tmz.com,

apparently shows Grant kicking out at a photographer after he had warned paparazzi to 'back off'.

It is unclear whether the paparazzo plans to take legal action against Grant.

At the time of writing TMZ had yet to respond to our request for comment.

This is the second time in as many years that Grant's clash with paparazzi has been caught on camera. In April 2007, the actor was arrested after he was apparently seen attacking a photographer in London with a container of baked beans.

The Crown Prosecution Service decided that the actor should not be charged, after it had looked into all of the evidence surrounding the incident.

New 'Military Ops' bags debut

The Echo and the Echo-X are the latest bags in Hahnel's Naneu Military Ops series.

Priced £69.99, the Echo-X is designed to carry a DSLR with an attached lens measuring up to 9in, plus up to three lenses and a flash.

Features include an adjustable Velcro closure designed for 'easy on/off wearing'.

The Echo, priced £49.99, can hold a DSLR with a 5in lens, plus up to two more lenses, along with a flash.

Both bags include a front

pocket for an audio device, plus headphones.

For details call 00 353 23 884 1606 or visit www.hahnel.ie.



ClubNews

AP's weekly round-up of club news from all over Britain

Carshalton Camera Club

Carshalton Camera Club recently staged its 54th annual exhibition. Members meet on Mondays (except in 'high summer') at Carshalton Methodist Church Halls, Ruskin Road, Carshalton, Surrey SM5 3DE. For details call 01256 346 238 or visit www.carshaltoncameraclub.org.uk

Danson and District Camera Club

Members will hold their third photo exhibition from 2 July-2 August in the Austen Gallery, Hall Place, Bourne Road, Bexley, Kent DA5 1PQ. Entry is free. Club meetings take place on Thursdays at 7.50pm at Westbrook School, South Gipsy Road, Welling, Kent DA16 1JB. For details visit www.ddacc.org.uk.

Enfield Camera Club

The club is gearing up for its annual exhibition, which takes place from 29 July-30 August at the Gallery, Forty Hall, Forty Hill, Enfield EN2 9HA. Visit www.enfieldcameraclub.co.uk.

Send club news to: apevents@ipcmedia.com

Amateur Photographer

This week in...

1896

AP's photo advice to picture-taking in York may not have looked out of place in a 'Best Pubs' guide. The issue dated 10 July 1896 urged readers to visit York's 'old-fashioned bit', namely the Shambles, where apparently the best light could be found around 11.30am or noon... just in time for lunch it seems. The article on page 32 read: 'Almost opposite it [The Shambles] stands a good old inn, where a sandwich and tankard of sound bitter ale is obtainable; so if after doing the Shambles you are dry, look in at the White Swan... and make acquaintance with one of the old-time inns. Should you prefer a little scotch and soda, and like it good, try the Black Swan in Coney Street and you will not be disappointed...' AP cautioned: 'It is good stuff but won't stand trifling with...' One can only hope that the afternoon left enough time for some less than shambolic photography...



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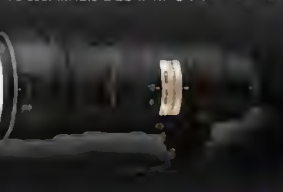
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PREMIER
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Review

Your guide to the latest photography books, exhibitions and websites



TOP: © BRUCE COHEN, CENTRE: © MARCUS BELL, BOTTOM LEFT: © KENNETH BROWN, RIGHT: © JEFF HAWKINS

Book review

Wedding books

100 Techniques for Professional Wedding Photographers

By Bill Hurter

Amherst Media, paperback, £22.99, 128 pages, ISBN 978-1-58428-245-7

Master Lighting Guide for Wedding Photographers

By Bill Hurter

Amherst Media, paperback, £24.99, 128 pages, ISBN 978-1-58428-219-8

Master Posing Guide for Wedding Photographers

By Bill Hurter

Amherst Media, paperback, £24.99, 128 pages, ISBN 978-1-58438-251-8

With three books published in less than a year's time, Bill Hurter might just be the hardest-working man in photography. A long-time professional, Hurter has carved out a niche for himself as one of photography's top technique authors, and his latest releases are a great resource. Don't let the titles deter you. Whether you are a professional or not doesn't matter.

There are plenty of techniques in these handy guides – from calculating focal length to lens and lighting choice, controlling light and shadow outdoors, how to use scrims and umbrellas, when to use traditional wedding poses and tips for how to elicit spontaneous expressions. Photographers of all walks of life can take something away from these books. While not everything is necessarily wedding-specific, there is some useful advice for the dedicated wedding photographer on when to use assistants and how to inspire trust in your clients. In the '100 Techniques' title, Hurter could have gone into a little more depth on some of his techniques rather than adding a few basic ones that feel like he is just padding the numbers to get to 100. However, there is still plenty in that book and the other two titles to get you thinking about how to take better pictures. **Jeff Meyer**



READER COMPETITION

Amherst Media is offering AP readers the chance to win a set of Bill Hurter's three most recent titles, as reviewed above. We have two sets to give away. For your chance to win, simply send your name and address to Wedding Books Competition, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU by Friday 31 July. After the closing date we will draw two names at random, who will each win a set of three books.



Website

<http://trashthedress.com>

There is a new craze sweeping the world of wedding photography and it's not for the faint hearted. The concept of Trash The Dress is simple. Rather than the usual images of the bride and groom on their wedding day, TTD photographers shoot newlyweds in extreme locations: submerged in lakes, on rocks or at abandoned buildings. Needless to say, the wedding dress doesn't always survive, but what the couple are left with is exciting, unique and drama-fuelled wedding pictures. This American-based website is a platform for couples to display their 'trashed' wedding pictures. Unfortunately, it has many incomplete sections and the layout isn't particularly user-friendly, but its selling point is the quality and breadth of images or show. As you scroll through you'll find plenty here to admire. **Gemma Padley**



DVD review



The Genius of Photography

BBC DVD, 360 minutes, £24.99

If you only buy one DVD this year, make sure this is it. The six-part BBC 4 series from 2007 covers the whole spectrum of photography, from the earliest days of the Daguerreotype to modern advances into digital and beyond. Covering 170 years of photographic endeavour, the two-disc DVD balances careful technical analysis with absorbing insights into prolific photographers' lives. It is a visual encyclopaedia that every photographer should own.

Taking the camera obscura as its starting point, disc one covers early attempts to create a 'permanent' image and explores work by two of photography's greatest masters:

Henri Cartier-Bresson and Robert Capa. Man Ray and his surrealist explorations, social-documentary photographer W Eugene Smith and Jacques-Henri Lartigue – 'the ultimate amateur' – also feature.

Disc 2 continues the journey by looking at how colour processes began to infiltrate the photographic medium, and carefully examines the future in light of digital innovations.

Considered, informative, concise and engaging, *The Genius of Photography* is a valuable resource and an entertaining watch.

Gemma Padley



READER COMPETITION

Amateur Photographer has teamed up with BBC DVD to give away 20 copies of *The Genius of Photography*. To find out how you can win a copy, visit www.amateurphotographer.co.uk.

Letters



Letter of the week

wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 print film or a Fujifilm 2GB media card (in a choice of CompactFlash, SD, xD or Memory Stick)*. The sender of every letter published receives a free roll of Fujifilm Superia ISO 200 36-exposure film worth £4.99

Letter of the Week

Bring on the K-7

I first bought your magazine in 1971 when I was 14 years old, and I used the small ads to source my first and (until recently) only proper camera. It was a Zenit B. His iris shutter wouldn't go faster than 1/500sec and the kit lens was a sluggish f/2.8, but he had something I didn't: a lever on the top that could advance a whole frame with a single flick (instead of the endless screw of the Zorki's film advance 'knob').

Fast forward to my 50th birthday, and I'm bored and in need of a hobby. Remembering my pal's frame advance I thought, 'That's it! I'm buying an DSLR.' Recently, I turned 52 and the Pentax K100D Mr Jessops sold me is still a gem, but now I just after more buttons and less bloomie' menus. You guessed it I'm desperate for a Pentax K-7. Costly hobby this, isn't it?

Anyway, thanks for continuing to produce such an ever-improving good read. On a weekly turn-around as well – how do you do it? I've included an idea for a future front cover (with all photos 'borrowed' from the public domain). It's just a shame that the K-7 isn't being reviewed until August. I'm off to Ibiza then and wanted to reassure myself via your review, before taking the financial plunge. **Eugene Stevenson, Clwyd**

Nice to have you back, Eugene – **Damien Demolder, Editor**



Old but gold

How good to see the photographs by Adrian Campfield in *Insider Knowledge* in AP 27 June. In the very same issue David Pearce argues in *Backchat* that the start-up costs for 'the young person entirely new to digital photography could approach £2,000', and that film equipment, considered professional a few years ago, could now be purchased at low cost.

I note that Adrian's pictures are, in part, taken on a Praktica Super TL 1000. This camera, from the early 1980s, is at the time of writing available on eBay for a 'Buy it now' price of £39 (a bit expensive I thought). Another item includes the camera, two lenses, case and flash for a bid higher than 99p. Many readers will be too young to remember this camera, but even in its day it would not have been considered anything near 'professional'. But just look at

Adrian's results! We all make far too much of what we've got and how much better and 'easier' modern kit is, but I think Adrian's portfolio proves beyond any reasonable doubt that good pictures can be made without spending a fortune. After all, it is the picture that counts and not the way it was produced.

Brian Silk, West Sussex

River advice

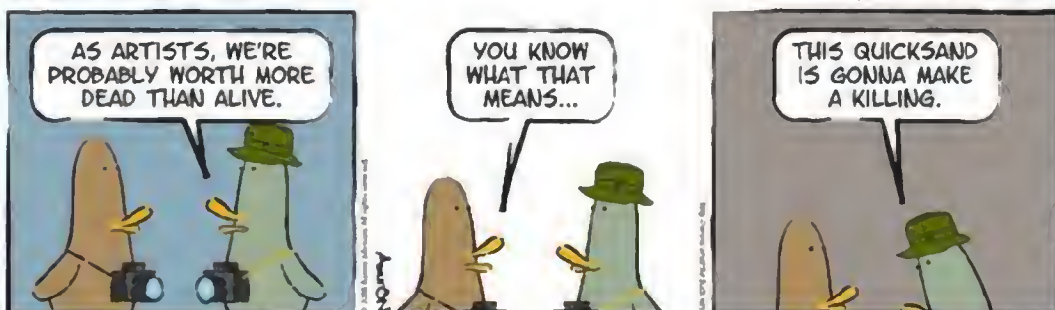
I am writing with more information on the virulent disease now sweeping UK rivers in response to Martin Topping's letter in AP 27 June. It is a highly infective fungal disease known as *aphanomyces astaci*, or crayfish plague, which is lethal to the UK's only native species of crayfish, the white claw. It is causing great concern and it is most important that we try to contain it – or lose our native crayfish forever! The Environment Agency is

urging all river users to thoroughly clean their equipment before using it in other water systems so as to stop the disease from spreading.

Walking up a river and lying in the stream to photograph a dipper at its nest site in close quarters is deplorable, even more so when the bird abandons the nest, but to also place a completely clean river environment in jeopardy is in my view bordering on criminal. I doubt very much that any photographer who cares nothing for the subject he photographs would give a damn about cleaning his waders or wets with disinfectant before entering a clean river environment. The very fact that Mr Topping knows nothing of this disease highlights the fact that to be a true natural history photographer is more than just owning an SLR and a big lens.

Alex Birch, Nottinghamshire

What The Duck



Write to Letters, Amateur Photographer, IPC Media, B14c Fin Building, 110 Southwark Street, London SE1 0SU
fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

* Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Not the first?

In a recent article about the new Pentax K-7 (*First look*, AP 20 June), Angela Nicholson stated that this camera – which is comparable in price to a Nikon D300 – was the first to combine images to give a high dynamic range result, thus coping better with extremes of exposure value. However, my Nikon D300 offers multiple exposures of up to ten images, which are combined into a single image that, according to Nikon, produces results making use of raw data with colours noticeably better than those combined in an image application. The exposure is altered slightly for each image (see the 'Multiple Exposure' section of the manual on p186). I am not suggesting that Angela is wrong; it may be a matter of terminology or definition. I simply make the point that this appears to be similar.

Martin Eke, Winchester

Very true, Martin, but while the Nikon D300 adjusts the gain (rather than exposure) that, applied to images, takes account of the number of images being combined, the Pentax K-7 produces a single image from three shots taken with different exposures to obtain more detail from the shadows and highlights. So you see, they are a little different – Angela Nicholson, technical editor

Humble pie

I agree with Leighton Price (*Letters*, AP 27 June) that digital compacts deserve a higher profile than they're currently given when it comes to serious photography. Magnum photographer Alex Majoli, for instance, produced some amazing images of the Iraq war with nothing more than a couple of Olympus Camedia C-5050 cameras. But Mr Price also has a rather distorted sense of the word 'humble' when he refers to his 'humble LX3'. The Panasonic Lumix DMC-LX3 – with its blisteringly fast aperture, Leica-designed zoom, external flash hotshoe, ability to shoot raw and manual exposure controls – is one of the most prestigious digital compacts on the market and, while its £329 price tag might seem inexpensive to those wielding £2,000+ cameras, I look at the same tag and see something three times the cost of my second-hand Olympus E-400 DSLR.

Still, it's nice to know that some people think of compacts as a viable tool for serious photography, something that seems to have escaped David Pearce's mind entirely (*Backchat*, AP 27 June). In arguing that 'the total equipment cost for the young person entirely new to digital photography could approach £2,000', Mr Pearce forgets that young photographers can simply buy a good digital camera for well under £100 and take their memory cards to their local chemist if they want prints. Alternatively, they could learn from Magnum photographer David Alan Harvey, who saved up money from his paper round and bought his first Leica when he was 12. **Dr Dennis Low, Hull**

Young gun

At 27 I hope I qualify as one of the young photographers that David Pearce alluded to in his *Backchat* column (AP 27 June). With respect to David, his estimated sum of £2,000 to set a newcomer up in digital photography is almost guaranteed to force them into using film, which is what David suggests. However the combined cost of my brand new digital setup was only in the region of £700.

Why, as David assumes, would a newcomer opt for an A3 printer rather than the far more popular A4 size? My Canon Pixma i4500 inkjet printer cost me £70, and I can get replacement inks at a very reasonable price at my local Tesco. And why the full version of Photoshop rather than Elements 7, which I obtained for just £50? Surely no newcomer would opt for a \$500 software package that is far more suited to experienced photographers. David also assumes the newcomer will 'probably' want an SLR. Why? I didn't, and my Panasonic Lumix DMC-FZ18 is just brilliant. I also spent £300 on a laptop that is more than up to the task, and a 250GB external hard drive cost just £40. Along with a couple of 4GB memory cards, I have all I need at well below David's quoted figure for just the 'minimum requirements'.

However, I'm still, as yet, a little short on experience, and that, of course, cannot be bought. **Antony Swann, Tyne & Wear**



Back Chat

AP reader **Steve Smith** says wedding pics are best left to the pro – just make sure they check out

LAS I year I turned down a neighbour when asked to take his wedding photos. I have been taking pictures for many years but I always feel that weddings are best left to the professional. The 'professional' my neighbour hired turned up with a Fujifilm FinePix S6500fd bridge camera and a tiny Sony compact.

I hovered in the background grabbing the obligatory candids with my Panasonic Lumix DMC-FZ8. But I cringed when I saw the official photographer posing the couple and family groups in harsh sunlight through which they squinted while he took pictures without fill-in flash to even out the contrast. He seemed nervous and paid very little attention to detail.

When we got to the reception hall I asked if he'd show me some of the images on his camera's monitor. He obliged – and they were awful! Contrast levels were so high that the bride's dress was totally devoid of detail, while the couple squinted painfully into the lens. In one shot a branch from some nearby bushes was actually resting on one of the guests' shoulders. This may have been down to the photographer using the monitor to frame the shots. I myself

I cringed when the photographer posed the couple and family groups in harsh sunlight, without fill-in flash to even out the contrast

had had such difficulty seeing anything in the bright light I'd resorted to using my Panasonic's electronic viewfinder. Surely a pro would have done the same? And wouldn't a pro have sported a DSLR rather than a bridge camera?

During the reception the photographer dashed about grabbing shots with the Sony compact. After every shot I asked the bride and groom and their guests to hold their pose while I also took a picture. This resulted in a few suspicious glances from the photographer who, by then, I'd decided was simply someone out for a fast buck. I groaned inwardly when the happy couple told me he was a friend of a friend. A couple of days later I saw the photos. My neighbour called around with them and he was livid. This 'pro' had wanted a fee of £250 for a set of 30 badly composed, contrasty and unsharp A4 images and a dozen equally poor 6x4s. Fortunately, the newlyweds loved the shots I'd taken, and I'm happy to say they saved the day, though they rebuked me for not taking on the job in the first place.

So when you book a wedding photographer, make sure you check their credentials or he/she might mess up your big day. And if it's you that gets asked, well, unless you're up on handling people, possess the necessary photographic skills and can keep one step ahead of the British weather, don't even think about it. I'm sure no one wants to tell the (not so) happy couple, 'Sorry, but they didn't come out!'



Your thoughts or views (about 500 words) should be sent to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

Amateur
Photographer
Technique

Photo Insight

CLIVE NICHOLS REVEALS HIS TIPS FOR
AVOIDING LENS FLARE WHILE CAPTURING
THE PERFECT LAKE DISTRICT SUNSET

The AP experts

Each week, one of our team of experts of Steve Boom, David Clapp and Clive Nichols will reveal the secrets behind one of their great images. This week it's Clive Nichols

CLIVE NICHOLS Gardens

As the UK's top garden photographer, Clive's knowledge and pictures are in constant demand. His expertise will be invaluable



“It's rare that you find backlighting this great outside of a studio, so I promptly made my way out to the sundial”

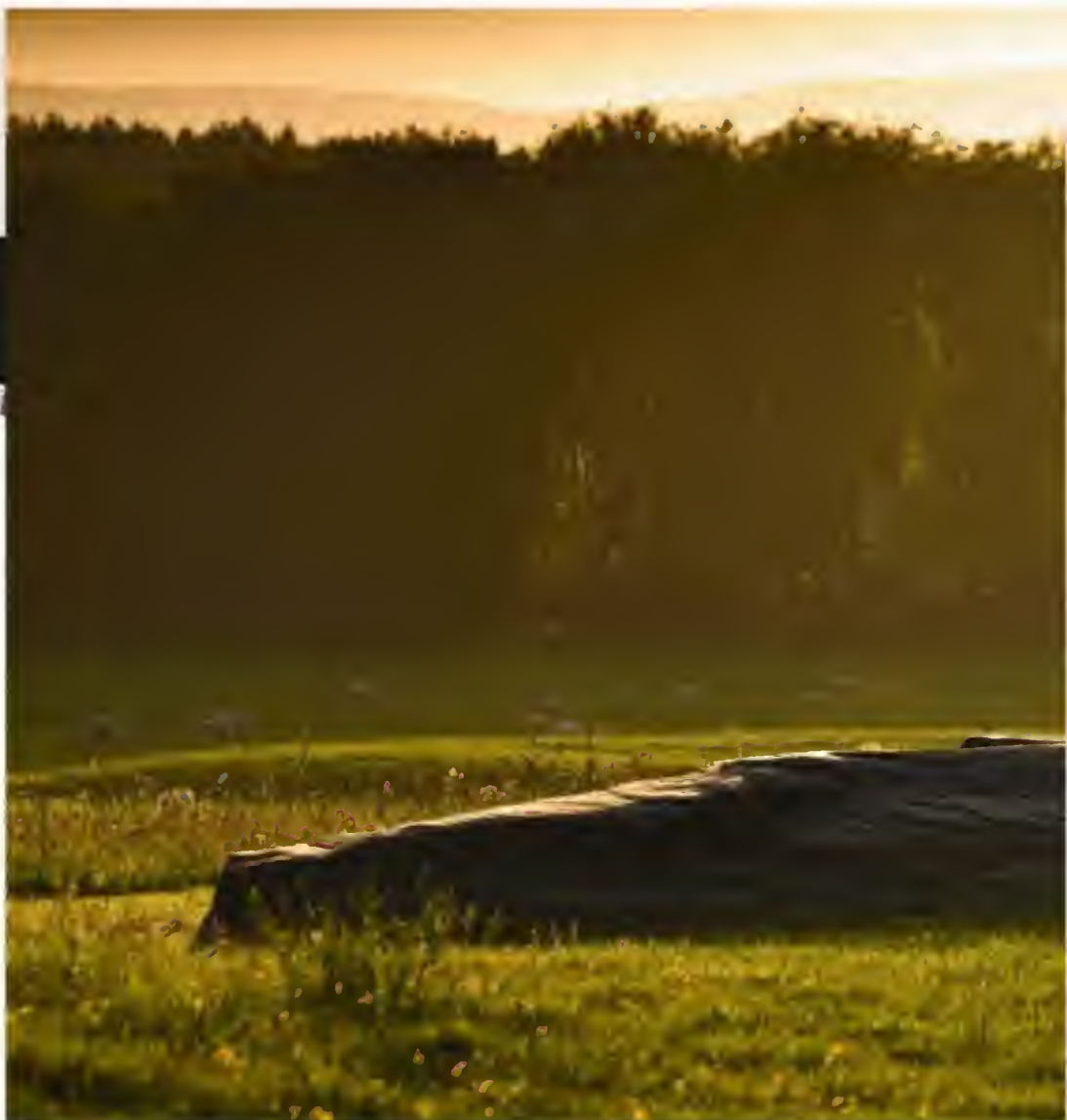
I WAS shooting one evening at the Holker Hall Estate in the Lake District in Cumbria, and I couldn't stop looking at this bronze sundial that was just outside the garden in the surrounding landscape. I was drawn to its shape: flat on the top and rounded at the bottom, and similar to the stone base on which it sat. As the sun began to set I noticed the light glinting off the top of the dial and base, ringing both structures with a nice orange glow. It's rare that you find backlighting this great outside of a studio, so I promptly left whatever subject I was working on and made my way out towards the sundial.

As I set up my tripod and Canon EOS-1Ds Mark III, I was looking to get a wider view. Looking through the viewfinder, I saw that the length of the base set nicely against the stand of trees in the background. In my mind I saw how this scene might look in a panoramic crop and thought this would best emphasise the shapes. So I framed it as a landscape to start with and decided I would crop it later.

As I considered my composition, I noticed the long shadow cast by the bowl of the sundial in the grass in my foreground. This was a nice bit of repetition that I hadn't been able to see from further back in the garden, so to take advantage of it I gave myself a little more room in the foreground to give it some prominence in the frame.

Finally, I had what I thought was a strong, balanced composition. My biggest obstacle, however, was shooting directly into the sun, which was still quite strong. Luckily, the 100-400mm zoom I was using has a nice lens hood. By tilting the camera down slightly I was able to keep the sun from getting into the front element of my lens. Had light got into the front of the lens I would have had lens flare and blown out my highlights. (See *Talking Technique*, right, for some tips on how to prevent flare.)

The risk of lens flare meant I also had to be careful with my exposure. To help me calculate the right setting, I brought up my histogram. In a



shot like this where there is quite strong sunlight, I prefer to bank it across to the dark end on the left and underexpose slightly. It's much easier to pull back detail from shadows than from highlights, and my raw converter software makes this very straightforward. Finally, I set my shutter speed to 1/4sec at an aperture of f/8 and took what became my final image.

I didn't use any filters. The light had a nice orange glow on this summer's evening. When shooting sunsets, all I tend to do is add a little touch of red in my image-editing software. In Photoshop, Ctrl+B takes you into your Color Balance adjustment function. First, I increase the red slightly, but then I increase the blue channel. This removes a bit of the yellow and gives extra lift to your reds. I love digital imaging, but it tends to leave you with a bit too much yellow and green in your pictures. **AP**

To see more pictures by **Clive Nichols** visit www.clivenichols.co.uk

Talking technique

As I discussed earlier, the easy way to avoid the risk of lens flare is to use a lens hood and tilt your camera down slightly, if you can. I make it a habit before any sunset shot such as this to walk around to the front of my camera once it's on the tripod and in position, and check to make sure no light is getting into the front element of my lens. Don't worry, as you'll be able to see where it hits if the sun is getting in.

So what happens if you can't tilt your camera down? Sometimes I will move the tripod itself and adjust the position. Mostly, though, I carry a piece of black card that I can place over the lens. If positioned so that it projects just over the end of the lens, nine times out of ten it will successfully block out the sun. On those occasions when it doesn't work, I will physically walk around the camera and block the sun with my hand or body. Because I use a cable release, I can do this very easily. The problem is making sure you don't get your body in the picture. It may require a few trial-and-error shots, but it'll work eventually.



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Nikon SP body, black & 3.5cm f/1.8 W-Nikkor lens, black, Limited Edition, double boxed, last of the brand new stock	NEW	£4995.00
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Nikon S3 body, black & 5cm f/1.4 Nikkor lens, black, Limited Edition, double boxed, with S3 leather case (RRP £3800)	NEW	£1995.00
Nikon S body, (8 digit camera), chrome & 5cm f/1.4 Nikkor-S.C instruction manual, warranty card, box	EXC++	£3599.00

AF (AUTOFOCUS) NIKKOR LENSES

18mm f/2.8D AF Nikkor	MINT-	£995.00
18mm f/2.8D AF Nikkor, hood, case	EXC+	£825.00
24mm f/2.8D AF Nikkor	MINT-	£279.00
28mm f/2.8D AF Nikkor	MINT-	£179.00
50mm f/1.8D AF Nikkor, boxed	MINT	£95.00
60mm f/2.8G AF-S ED Micro-Nikkor hood, case, boxed	MINT	£349.00
85mm f/1.4D AF Nikkor, lens hood	MINT	£815.00
105mm f/2.8D AF Micro-Nikkor, boxed	MINT	£495.00
105mm f/2.8D AF Micro-Nikkor	EXC++	£435.00
105mm f/2.8D AF Micro-Nikkor	EXC+	£399.00
105mm f/2.8 AF Micro-Nikkor	EXC	£379.00
105mm f/2D AF-DC Nikkor (Defocus Control)	MINT	£725.00
105mm f/2D AF-DC Nikkor (Defocus Control)	MINT-	£699.00
105mm f/2D AF-DC Nikkor (Defocus Control)	EXC++	£679.00
105mm f/2D AF-DC Nikkor (Defocus Control)	EXC+	£665.00
180mm f/2.8D AF IF-ED Nikkor, case, boxed	MINT	£575.00
200mm f/4D AF IF-ED Micro-Nikkor, lens hood, case, MINT		£1156.00
200mm f/4D AF IF-ED Micro-Nikkor	EXC++	£995.00
400mm f/2.8D AF-S IF-ED II Nikkor, Tropical Grey finish, case, hood		
	MINT	£4999.00
600mm f/4D AF-S IF-ED Nikkor	EXC	£3995.00
12-24mm f/4 G AF-S DX (IF) Zoom-Nikkor, hood	MINT	£695.00
12-24mm f/4 G AF-S DX (IF) Zoom-Nikkor, hood	MINT-	£659.00
17-35mm f/2.8D AF-S IF-ED Zoom-Nikkor, case, hood, boxed		
	MINT	£1395.00
17-35mm f/2.8G AF-S IF-ED Zoom-Nikkor, hood	EXC++	£1295.00
17-55mm f/2.8G AF-S IF-ED Zoom-Nikkor	MINT-	£849.00
18-35mm f/3.5-5.6D AF-ED Zoom-Nikkor, hood, boxed, MINT-		£399.00
18-55mm f/3.5-5.6G AF-S VR DX ED Zoom-Nikkor, boxed		
	MINT-	£139.00
18-55mm f/3.5-5.6G AF-S DX ED II Zoom-Nikkor	EXC	£169.00
18-70mm f/3.5-4.5 AF-S Zoom-Nikkor, hood, case	MINT-	£225.00
18-70mm f/3.5-4.5 AF-S Zoom-Nikkor, hood, case, boxed	MINT-	£235.00
18-200mm f/3.5-5.6G AF-S VR Nikkor, lens hood, case	MINT-	£445.00
20-35mm f/2.8D AF Zoom-Nikkor lens hood	MINT-	£745.00
24-120mm f/3.5-5.6D AF Zoom-Nikkor	EXC+	£199.00
24-120mm f/3.5-5.6G VR AF-S ED Zoom-Nikkor, hood, boxed		
	MINT-	£445.00
28-70mm f/2.8D AF-S IF-ED Zoom-Nikkor, hood	EXC+	£925.00
35-70mm f/2.8D AF Zoom-Nikkor lens hood	EXC++	£425.00
35-70mm f/2.8D AF Zoom-Nikkor lens hood	EXC	£389.00
35-70mm f/3.3-4.5 AF Zoom-Nikkor	MINT-	£69.00
55-200mm f/4-5.6G AF-S DX Zoom-Nikkor	MINT-	£125.00
70-180mm f/4.5-5.6D AF IF-ED Micro-Nikkor	EXC+	£995.00
70-180mm f/4.5-5.6D AF IF-ED Micro-Nikkor, hood	EXC+	£969.00
70-180mm f/4.6 6.6D AF IF-ED Micro-Nikkor, hood	EXC+	£895.00
70-180mm f/4.5-5.6D AF IF-ED Micro-Nikkor, hood	EXC+	£845.00
70-210mm f/4-5.6 AF Zoom-Nikkor	EXC++	£125.00
70-300mm f/4-5.6G AF Zoom-Nikkor, hood	MINT-	£149.00
70-300mm f/4-5.6G AF Zoom-Nikkor	EXC++	£199.00
70-300mm f/4-5.6G AF Zoom-Nikkor	EXC	£179.00
70-300mm f/4-5.6G AF-S VR ED II Zoom-Nikkor	MINT	£375.00
80-200mm f/2.8D AF-S IF-ED Zoom-Nikkor, case, hood	VG	£859.00
80-200mm f/2.8D AF IF-ED Zoom-Nikkor (push/pull zoom)		
	EXC+	£425.00
80-200mm f/2.8D AF IF-ED Zoom-Nikkor (push/pull zoom)	VG	£445.00





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8mm f/2.8 Fish-eye-Nikkor AIS, cap, case RARE	MINT-	£3695.00
8mm f/2.8 Fish-eye-Nikkor AI, cap, RARE	MINT-	£3495.00
15mm f/3.5 Nikkor AIS, boxed Last of the new stock (RRP £2450.00)	NEW	£1995.00
15mm f/3.5 Nikkor AIS, boxed	MINT-	£575.00
16mm f/2.8 Fish-eye-Nikkor AIS	MINT	£995.00
18mm f/3.5 Nikkor AIS, case, lens hood, boxed (RRP £1,550.00)	MINT	£995.00
18mm f/3.5 Nikkor AIS	MINT-	£895.00
18mm f/4 Nikkor AI & HN-15 lens hood, VERY RARE	EXC+	£495.00
20mm f/2.8 Nikkor AIS, boxed (RRP £1,000.00)	NEW	£799.00
20mm f/2.8 Nikkor AIS, boxed	MINT-	£599.00
20mm f/2.8 Nikkor AIS	MINT-	£445.00
20mm f/2.8 Nikkor AIS	EXC+	£395.00
20mm f/3.5 Nikkor AIS	MINT-	£289.00
20mm f/3.5 Nikkor AIS	EXC++	£245.00
24mm f/2 Nikkor AIS, boxed (RRP £990.00)	NEW	£945.00
24mm f/2 Nikkor AIS, boxed	MINT-	£599.00
24mm f/2 Nikkor AIS, boxed, Last of the new stock (RRP £990.00)	NEW	£945.00
24mm f/2.8 Nikkor AIS, boxed Last of the new stock (RRP £870.00)	NEW	£595.00
24mm f/2.8 Nikkor AIS, boxed	MINT	£495.00
24mm f/2.8 Nikkor AIS, boxed	MINT-	£445.00
24mm f/2.8 Nikkor AIS, boxed	MINT-	£425.00
24mm f/2.8 Nikkor AIS	MINT-	£395.00
24mm f/2.8 Nikkor-N.C. Auto pre-AI, scalloped focus barrel	EXC++	£225.00
24mm f/2.8 Nikkor-N.C. Auto pre-AI, scalloped focus barrel	VG	£75.00
28mm f/2 Nikkor AIS, boxed (RRP £920.00)	MINT	£599.00
28mm f/2 Nikkor AIS, boxed (RRP £920.00)	MINT-	£543.00
28mm f/2 Nikkor AIS	EXC	£379.00
28mm f/2 Nikkor AIS	VG	£345.00
28mm f/2 Nikkor AI	EXC++	£425.00
28mm f/2.8 Nikkor AIS	EXC++	£215.00
28mm f/2.8 Nikkor AIS	EXC	£175.00
28mm f/3.5 Nikkor AI	EXC+	£119.00
28mm f/3.5 Nikkor AI	EXC	£109.00
28mm f/3.5 PC-Nikkor (Perspective Control) (RRP £1,539.00)	NEW	£1195.00
28mm f/3.5 PC-Nikkor (Perspective Control), case	MINT-	£695.00
28mm f/3.5 PC-Nikkor (Perspective Control), case	EXC+	£599.00
28mm f/3.5 PC-Nikkor (Perspective Control), case	EXC	£445.00
35mm f/1.4 Nikkor AIS, boxed (RRP £1,350.00)	NEW	£999.00
35mm f/1.4 Nikkor AIS, boxed	MINT-	£799.00
35mm f/1.4 Nikkor AIS	MINT-	£745.00
35mm f/1.4 Nikkor AIS, boxed	EXC++	£695.00
35mm f/1.4 Nikkor AIS	EXC+	£595.00
35mm f/2 Nikkor AIS	MINT-	£445.00
35mm f/2 Nikkor AI	MINT-	£345.00
35mm f/2 Nikkor AIS	EXC++	£375.00
35mm f/2 Nikkor AIS	EXC+	£345.00
35mm f/2.8 PC-Nikkor (Perspective Control), last black knob version	EXC++	£449.00
35mm f/2.8 PC-Nikkor (Perspective Control), last black knob version	VG	£349.00
35mm f/2.8 PC-Nikkor (Perspective Control), silver knob version	VG	£265.00
35mm f/3.5 PC-Nikkor (Perspective Control), first version	EXC	£295.00
45mm f/2.8 ² Nikkor, chrome, filter, hood (RRP £440.00)	NEW	£299.00
45mm f/2.8 ² Nikkor, chrome, filter, hood, boxed	MINT	£243.00
45mm f/2.8 GN Nikkor AI'd	MINT-	£125.00
45mm f/2.8 GN Nikkor pre-AI	EXC++	£115.00
50mm f/1.2 Nikkor AIS, boxed (RRP £820.00)	MINT	£599.00
50mm f/1.2 Nikkor AIS	MINT-	£499.00
50mm f/1.2 Nikkor AIS, boxed (RRP £820.00)	MINT	£599.00

50mm f/1.2 Nikkor AIS	EXC++	£445.00
50mm f/1.4 Nikkor AIS, boxed (RRP £650.00)	NEW	£475.00
50mm f/1.4 Nikkor AIS, boxed	MINT	£395.00
50mm f/1.4 Nikkor AIS, boxed	MINT-	£299.00
50mm f/1.4 Nikkor AIS	EXC++	£199.00
50mm f/1.4 Nikkor-S Auto pre-AI, scalloped focus barrel	EXC	£145.00
50mm f/1.8 Nikkor AIS, first type	MINT-	£149.00
50mm f/1.8 Nikkor Series-E AIS	EXC+	£59.00
5cm f/2 Nikkor-S Auto, 'lick marked', scalloped focusing barrel, pre-AI	MINT-	£395.00
55mm f/1.2 Nikkor-SC Auto, pre-AI, scalloped focusing barrel	EXC	£215.00
55mm f/1.2 Nikkor-SC Auto, pre-AI, scalloped focusing barrel	VG	£145.00
55mm f/2.8 Micro-Nikkor AIS, boxed (RRP £600.00)	NEW	£499.00
55mm f/2.8 Micro-Nikkor AIS, boxed	MINT	£399.00
55mm f/2.8 Micro-Nikkor AIS, boxed	MINT	£345.00
55mm f/2.8 Micro-Nikkor AIS, boxed	MINT-	£299.00
55mm f/1.2 Nod-Nikkor AIS, RARE	MINT-	£2495.00
85mm f/1.4 Nikkor AIS, lens hood boxed (RRP £1,140.00)	MINT-	£345.00
85mm f/1.4 Nikkor AIS, lens hood	MINT-	£775.00
85mm f/1.4 Nikkor AIS, lens hood	EXC++	£395.00
85mm f/1.8 Nikkor pre-AI	VG	£195.00
85mm f/2 Nikkor AIS	MINT-	£375.00
85mm f/2 Nikkor AIS	MINT	£249.00
85mm f/2.8D PC Micro-Nikkor, case, lens hood, boxed	MINT-	£375.00
85mm f/2.8D PC Micro-Nikkor, case, hood	MINT-	£345.00
85mm f/2.8D PC Micro-Nikkor	EXC++	£395.00
105mm f/1.8 Nikkor AIS (RRP £920.00)	MINT	£749.00
105mm f/1.8 Nikkor AIS (RRP £920.00)	MINT-	£719.00
105mm f/1.8 Nikkor AIS (RRP £920.00)	EXC++	£375.00
105mm f/1.8 Nikkor AIS (RRP £920.00)	EXC+	£349.00
105mm f/2.5 Nikkor AIS	EXC++	£275.00
105mm f/2.5 Nikkor AI	MINT	£275.00
105mm f/2.8 Micro-Nikkor AIS, boxed (RRP £1,160.00)	NEW	£799.00
105mm f/2.8 Micro-Nikkor AIS, boxed (RRP £1,160.00)	NEW	£375.00
105mm f/2.8 Micro-Nikkor AIS, boxed (RRP £1,160.00)	MINT-	£575.00
105mm f/2.8 Micro-Nikkor AIS, boxed (RRP £1,160.00)	MINT-	£545.00
105mm f/2.8 Micro-Nikkor AIS, boxed (RRP £1,160.00)	EXC+	£445.00
135mm f/2 Nikkor AIS (RRP £1,219.99)	MINT	£799.00
135mm f/2 Nikkor AIS (RRP £1,219.99)	MINT-	£399.00
135mm f/2 Nikkor AIS (RRP £1,219.99)	EXC+	£495.00
135mm f/2 Nikkor AI	EXC++	£525.00
135mm f/2.8 Nikkor AIS	EXC++	£245.00
135mm f/2.8 Nikkor AIS	EXC+	£209.00
135mm f/2.8 Nikkor AIS	EXC+	£199.00
180mm f/2.8 Nikkor AI	MINT-	£399.00
180mm f/2.8 Nikkor AI	EXC++	£365.00
180mm f/2.8 Nikkor ED AIS (RRP £1,240.00)	MINT	£745.00
180mm f/2.8 Nikkor ED AIS (RRP £1,240.00)	EXC++	£525.00
180mm f/2.8 Nikkor ED AIS (RRP £1,240.00)	EXC	£425.00
200mm f/4 Micro-Nikkor AIS (RRP £1,179.00)	NEW	£395.00
200mm f/4 Micro-Nikkor AIS (RRP £1,179.00)	EXC++	£599.00
200mm f/4 Nikkor AIS	MINT-	£285.00
200mm f/4 Nikkor AIS	EXC+	£175.00
200mm f/4 Nikkor AI	EXC++	£125.00
200mm f/2 Nikkor ED AI, case	EXC	£1249.00
300mm f/4.5 Nikkor IF-ED AIS	MINT-	£595.00
300mm f/4.5 Nikkor IF-ED AIS	EXC++	£565.00
300mm f/4.5 Nikkor AIS	EXC	£299.00
300mm f/4.5 Nikkor AI, case	MINT-	£185.00
300mm f/4.5 Nikkor AI	EXC+	£175.00
500mm f/8 Reflex-Nikkor, with case, HN-27 hood, 5 filters	EXC+	£475.00
500mm f/8 Reflex-Nikkor-C, with case, hood, 5 filters, boxed	MINT-	£495.00
500mm f/8 Reflex-Nikkor-C, with case, hood, 5 filters	MINT-	£425.00
600mm f/4 Nikkor IF-ED AIS, hood, case (RRP £949.00)	EXC++	£2795.00
800mm f/5.6 Nikkor IF-ED AIS, hood, case (RRP £8,659.99)	NEW	£4995.00

TELECONVERTERS

TC-200 2X Teleconverter AI	MINT-	£105.00
TC-201 2X Teleconverter AIS	VG	£175.00
TC-300 2x Teleconverter AI	EXC	£175.00
TC-301 2x Teleconverter AIS	EXC	£195.00

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28-50mm F/3.5 Zoom-Nikkor AIS lens hood	EXC+	£295.00
28-85mm f/3.5-4.5 Zoom-Nikkor AIS, boxed	NEW	£769.00
35-70mm f/3.4-5 Zoom-Nikkor AIS	MINT-	£115.00
35-70mm f/3.4-5 Zoom-Nikkor AIS	VG	£45.00
35-70mm f/3.5 Zoom-Nikkor AIS (62mm filter thread)	MINT-	£120.00
35-70mm f/3.5 Zoom-Nikkor AIS (72mm filter thread)	VG	£199.00
35-105mm f/3.5-4.5 Zoom-Nikkor AIS (RRP £589.00)	NEW	£499.00
35-105mm f/3.5-4.5 Zoom-Nikkor AIS	MINT-	£199.00
35-105mm f/3.5-4.5 Zoom-Nikkor AIS	EXC++	£125.00
35-105mm f/3.5-4.5 Zoom-Nikkor AIS	EXC+	£99.00
35-135mm f/3.5-4.5 Zoom-Nikkor AIS	MINT-	£275.00
35-135mm f/3.5-4.5 Zoom-Nikkor AIS	VG	£125.00
50-300mm f/4.5 Zoom-Nikkor ED AIS, case, RRP £3,790.00	EXC++	£1195.00
80-200mm f/4 Zoom-Nikkor AIS	EXC++	£179.00
85-250mm f/4 Zoom-Nikkor pre-AI	VG-	£195.00
100-300mm f/5.6 Zoom-Nikkor AIS, boxed	MINT	£295.00

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- EXC+ 90%-94% as new
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- VG May be slightly scratched, scuffed or worn, but in good mechanical order with clean optics

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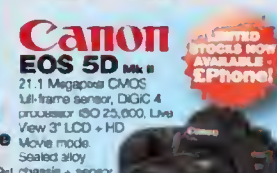
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17-40mm 1:4L USM	£620
24-70mm 1:2.8L USM	£1050
70-200mm 1:2.8L USM	£980
70-200mm 1:2.8L IS USM	£1560
70-300mm 1:4-5.6 IS USM	£438
100mm 1:2.8 Macro	£468
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Wedding bliss



Documentary photographer **David Hares** explains how to capture reportage-style wedding shots that last the test of time. **Gemma Padley** reports

WEDDINGS are guaranteed image-making occasions with no end of opportunities to capture the bride and groom looking radiant and happy. But there are other moments you can capture and, as a guest at a wedding, you are in the perfect position to capture the less formal 'behind the scenes' shots that tell the story of the day.

Photographer David Hares, 38, lives in London and has been photographing weddings for six years. He approaches every wedding as a photojournalist would a documentary assignment. 'You get more

natural-looking shots working in a reportage way,' he says. 'I shoot 20 to 30 weddings a year, all in this documentary style.'

While he makes sure he takes the formal group shots, David concentrates on photographing the fleeting candid moments that help create a revealing photo story. For a typical wedding, he might photograph the bride and bridesmaids getting ready and stay until just after the first dance. 'There are certain things you need to achieve when you're doing a photo story,' he says. 'Capturing scene-setting shots, interactions between people and emotions are key. It's a

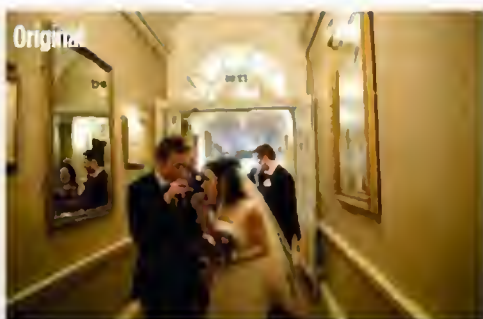
case of seeing what happens on the day and thinking on your feet.'

David advises not to always focus on the most obvious subjects. 'There is a tendency to concentrate solely on the bride and groom, but there are many opportunities to photograph guests during the day – people laughing during the speeches or hugging friends they haven't seen for years make equally powerful shots. Capturing the humorous, informal moments is just as important to tell the story as photographing the wedding couple.'

When David is inside the church or



Final image



Original



Edited

By lightening the original file and increasing contrast in the shadows, David creates more impact and makes this scene more emotive. Nikon D3, 24-70mm, 1/160sec at f/2.8, ISO 1600

Talking technique

I shoot all my images in colour and convert them to black & white in Adobe Lightroom. I make this decision at the editing stage. When colour is removed from a scene it focuses attention on the emotion. Monochrome has a timeless quality and fits in with the reportage aesthetic. Images where the light is slightly flat tend to work better

in black & white, but if there is lots of colour, these images are often more powerful left as they are. Here I used the Exposure slider to lighten the image and the White Balance tool to correct the yellow colour cast. I increased the contrast in the shadows using the Curves tool. A subtle vignette around the edges adds drama.

reception venue he takes a wideangle shot to show the whole scene and a close-up of the couple using a long lens. 'I always have two cameras on me: a Nikon D3 and a Nikon D700. I'll use one with a wideangle lens – a 17-35mm or 24-70mm – and the other with a 70-200mm telephoto optic. The image of the bride and groom walking down the aisle (below) looks really close, but it was actually taken from quite far back with my telephoto lens. I also shoot "detail" shots so I'll have a mental list of things like flowers and table decorations that I want



Photo story

While the official wedding photographer is shooting the 'formal' photographs why not create your own photo story? There are many opportunities to capture 'grab-shots' that tell the story of the day. Just remember to keep your eyes open and your camera ready at all times



Choosing your angle

This image was taken inside an old music hall in London. Its interior was so striking I needed to show the whole scene. It was very dark inside and there were bright theatre lights on the stage, which created drama. I shot this using available light, which adds to the mood. If I had used a flashgun, it would have killed the atmosphere. I took several shots using my wideangle lens and standard 50mm f/1.4 lens to allow as much light into the camera as possible. In a dimly lit room I'll be right at the top end of the ISO range. I set my Nikon D700 to ISO 4000 here. It's better to get the shot and for it to be a

bit grainy than to not capture it at all.

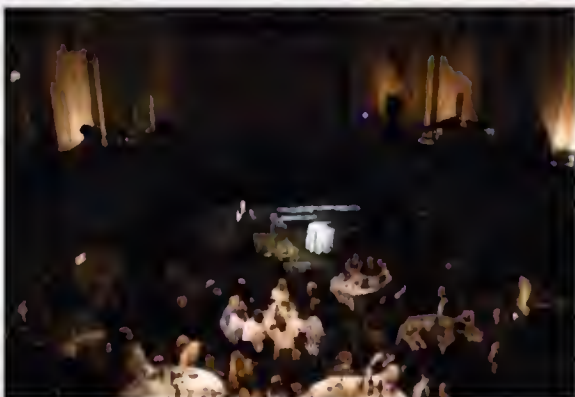
I walked around to decide the strongest shooting angle. The groom was on the stage and I was standing just behind him, to the side. I tilted my camera at an angle so I could fit all the guests in the frame. I also took a couple of shots from the balcony looking down (see right). How you frame the shot depends on what you are trying to show and by moving around you can try a variety of angles. Sometimes I'll put my camera on the ground and take a picture. By doing this you can make a scene with not much action look really interesting.

Above: Shooting from an unusual angle can add drama to your composition

Nikon D700, 24-70mm, 1/320sec at f/2.8, ISO 4000

Right: Walk around to find alternative viewpoints for a variety of shots

Nikon D700, 24-70mm, 1/320sec at f/2.8, ISO 4000



to photograph. The aim is to make someone who wasn't at the wedding feel like they were there when they look at the images.'

Using objects to obscure part of the view is an interesting way of framing a subject, he adds. 'Chairs and tables or even other guests thrown out of focus can draw the viewer into the image,' he says. 'I generally use large apertures such as f/2.8 because I'll often be shooting in low-lit interiors. I always work handheld and use autofocus. In reportage photography, tripods slow you down. I have flashguns with me but tend not to use them because I don't want to draw attention to myself.'

Getting the right exposure when moving from indoor to outdoor settings is crucial, he adds. 'On a bright day there are many things that can affect your exposure. The sun could be directly behind a subject one moment but shining across another person's face the next. You have to keep an eye on your exposure but not to the detriment of missing shots. Once you have worked out your exposure you shouldn't need to alter your settings unless the light changes.' David uses his camera in manual mode and changes his ISO when he needs to.

While David is waiting for the bride to arrive, he takes a test shot of the ground so he knows what his exposure will be. By getting the technical side right beforehand he can concentrate on capturing the action as it unfolds. Spotting moments as they form is a key part of reportage-style wedding photography. 'One of the most important things is to always be ready,' he says. 'When the bride and groom are coming out of the church everyone will be greeting them. Likewise, when the priest or registrar announces the couple are man and wife, there may be cheering so be ready with your camera. Another great opportunity is when the priest asks if

Amateur Photographer Top tips

- 1** Keep your lens cap off at all times – you never know when key moments are going to happen
- 2** Try to spot interesting moments that might be forming around you. Don't always focus on the most obvious subjects
- 3** If you're anxious about drawing attention to yourself, take a few shots using a telephoto lens until you feel more confident
- 4** Take a couple of 'throwaway' shots before people arrive to check your exposure is correct
- 5** Try not to fiddle with your camera settings – you don't want to miss a shot because you have your head buried in your camera
- 6** Whatever you do, keep taking pictures. The more images you take the more likely you are to capture the memorable shots you are after

anyone has any objections to the marriage – often the bride or groom will turn to the congregation. The more images you take, the more people will get used to you and the less self-conscious you will feel,' adds David. 'There is always going to be a family member who wasn't able to be at the wedding, so your images have to capture the essence of the day.' **AP**

David's kit

1. SB-800 flashguns; 2. SU-800 remote commander; 3. 24-70mm lens; 4. Nikon D3; 5. SB-800 flashgun; 6. 70-200mm lens; 7. 17-35mm lens; 8. 80mm lens; 9. 50mm lens



To see more of David's wedding images visit www.contemporaryweddings.net
View David's other work at www.davidhaires.com



What do brides want?

It's a question even the groom struggles with. He may be on his own, but we've asked **Bob Barclay**, who has been shooting weddings for over ten years, how you can make sure your pictures match the bride's vision

IN my experience as a wedding photographer, the stereotypes are true: brides are the dominant planners and the grooms just fit in. Brides often have clear ideas of what they want based on what they've seen in magazines and advertisements, so I always insist on chatting to a couple at least three months before their big day and again closer to the date to make sure our ideas are still the same. Essentially, brides want one thing: people. A lot of nervous or inexperienced photographers at weddings will spend time photographing details of flowers, shoes and rings, but the bride really wants pictures of her family and friends.

There are two main styles of photographs that she'll want. First is the traditional wedding imagery of the bride and groom arriving at the church and saying their vows, among other key moments. Recently, though, a reportage style is becoming more popular. However, you must be absolutely clear what is meant by 'reportage', as it's an oft-misconstrued word.

In my pre-wedding meetings with the couple, I'll suggest we meet at the venue because it helps them to see what I'll be seeing and think about how their pictures might look. We talk about what's achievable and what styles might go well with the setting. I carry a scrapbook of images to offer different examples of what's achievable and take notes about what she says she likes. At my final meeting I go over what we said previously.

Though he's often quiet in these meetings, you must also take note of the groom and ask what pictures he likes. I had one groom from New Zealand who was quite shy and didn't like the formality of the church. He

suggested something outdoors, and when I brought the couple to a neighbouring field he opened right up with a big smile. The bride appreciates it when you engage the groom, as does he.

In these pre-wedding meetings it's also prudent to ask the bride whom she wants in her photographs. Almost always, she will say family and her girlfriends, so it's best to get a list of these people and have her point them out on the day. One thing brides usually say is that they don't want formal group shots. My trick is to tell the people on her list to gather somewhere for a picture. I then tell them to 'relax and ignore me for five minutes while I go take another picture. As I drift back, I keep an eye on them and mount a long lens on to my camera. When they start to chat, I start taking pictures. This is something you have to fine-tune, but it works very well for capturing informal group shots – and if it doesn't happen, you can still go back and take that formal shot.

Another trick I employ is to get the bride to suggest a couple of ideas for fun pictures. I've had brides ask to be photographed on their motorcycles, and one who wanted me to take a picture of an intimate tattoo she got when she was 15 and had never told her parents about. This immediately gets her engaged in the photographic process and helps to build trust between you, and that's really what the bride wants.

A wedding is meant to be a fun day, and if you can inspire confidence you'll get lovely expressions. Remember, she's incredibly nervous. If you can gain her trust and take away some of her anxiety, allowing her to mingle and have fun, then everyone will think you're wonderful. **AP**

Clockwise from top left: A bride always appreciates a group shot of her girlfriends, says Bob; asking brides to suggest pictures gets them involved in the creative process, such as this couple who wanted to jump on their four-poster bed; the couple here wanted a black & white shot with isolated colour, so Bob suggested the pink of their champagne; engaging the groom, such as this man who wanted a shot outside away from the church, is also appreciated by brides, says Bob

Catherine Westwood,
Editor of
'Wedding'
magazine



The bride will have a clear idea of how she wants her wedding to be seen because she organises most of the day. Early on, she will have gone with the groom to look at a venue, and once this choice has been made that sets the theme for the entire wedding, which dictates the rest of the details. A traditional venue like a church, for instance, means she'll wear a traditional dress, and it follows like this down to the flowers and food. If the theme is more traditional, the pictures should reflect this.

Most photographers now offer a mixture of both traditional and reportage styles, which is what most brides want. They are moving away from the posed, soft-focus shots where they gaze into each other's eyes. They see it as old-fashioned. However, a lot of women can't imagine their wedding day without a little bit of that. Generally, they want a feeling of energy and excitement, and that tends to come through with the reportage style. However, you must be careful with reportage because it can catch people at unflattering angles and put people at odds with the elegant venues they are in. This is why brides prefer a mixture of the two styles.

Most brides also prefer a mixture of black & white and colour images. Black & white is eternally flattering, but if you have a fantastic colour theme at your wedding, then it's all wasted in black & white. A recent poll on our website found that 95% of brides prefer some of each.

Overall, the most valuable thing a photographer can do is ask the bride about how she sees her day. Does she see a minimal affair or something big and bold? Have some empathy with what she's trying to create. The photographer should always volunteer to see the venue and offer suggestions as to where some nice pictures can be taken. This helps the bride visualise herself in that venue. Finally, she also wants her closest friends and family in her pictures. A photographer will always win points with a bride if he liaises with her at the beginning of the day to find out who's who among her guests.







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Roger Dewsbery Suffolk

Windmill

In Roger's early morning image of St Benet's Windmill in Norfolk, the boat shed and pathway work together to lead the eye to the softly lit mill in the distance

Canon EOS 1v, 17-40mm, 1/8sec at f/16, Kodak EBX 100, ND grad filter



Roger Dewsbery Suffolk

Roger has been interested in photography since the early 1990s. He mainly takes landscape photographs around Norfolk and Suffolk where he lives. 'As an HGV driver I see the world from a high vantage point,' he says. 'If I spot an interesting landscape I might go back to photograph it at a later date. I love seeing places as you wouldn't normally see them – it's all about capturing that magical light.' To see more of Roger's images, visit www.rogerdewsberyphotography.co.uk.

Herringfleet Mill, Norfolk

1 A still evening with little wind allowed Roger to capture a crisp reflection in the water
Canon EOS 3, 17-40mm, 1/30sec at f/16, Kodak EBX 100, ND grad, tripod

Herringfleet... 2

2 Roger used a slow shutter speed to freeze the movement in the reeds, making them a main feature in the composition
Canon EOS 1v, 17-40mm, 1sec at f/16, Fujichrome Velvia 50, tripod

Thurne Mill, Norfolk

3 Gentle early morning light and subtle reflections give this image its magical charm
Canon EOS 3, 17-40mm, 1/15sec at f/11, Kodak 100, tripod





2



Alex Ford West Yorkshire

After a break from photography during university, 26-year-old Alex picked up his camera again five years ago. 'I remembered how much I enjoyed the challenge of trying to capture scenes from a different perspective and decided to take my photography more seriously,' he says. Alex took these images at his cousin's wedding earlier this year using a Lensbaby 3G. The Lensbaby allows control over the point of focus or 'sweet spot'. The larger the aperture, the more blurring occurs around the edges of the frame. 'I wanted to try working in a reportage style, but be creative too,' says Alex. 'The challenge is to capture people's emotions and there is a huge feeling of satisfaction when you manage to do this.'

Bride and groom

T 'The bride is the focal point here,' says Alex. 'I like how the surrounding blur leads the eye into the scene' Nikon D80, Lensbaby 3G, f/2.8, 1/500sec, ISO 100

Bride

2 Alex positioned his subject slightly off-centre and used the figure on the left and background trees to frame his shot Nikon D80, Lensbaby 3G, f/2.8, 1/500sec, ISO 100



Daniele Casanova Buckinghamshire

Daniele has been a keen amateur photographer for more than 25 years. In that time he has photographed many subjects, including landscapes, wildlife and motorsports. As a Formula One engineer, Daniele is able to combine his love for photography and cars. 'I used to photograph combine harvesters on our family farm, so the first time I tried tracking high-speed cars was quite a shock!' he says. 'I enjoy experimenting with slow shutter speeds, panning and finding the best trackside vantage points. I've only scratched the surface of digital photography, and I want to keep learning how to take better pictures.' To see more of Daniele's images visit www.daniele-photography.co.uk.



**Amateur
Photographer
Editor's
Choice**

It's the colours that get your attention first in this photograph, and that wonderful contrast between deep burnt orange and the blue of the sky with its waisted clouds. The rock formations are impressive enough, but Daniele has given us unmissable scale with those footprints that lead us right into the composition – Damien Demolder, Editor

Desert

1 The orange sand and warm evening light become the main subject in Daniele's Impacting Image of Wadi Rum in Jordan. Nikon D700, 20-35mm, 1/60sec at f/8, ISO 200, polariser

Misty valley

2 A silhouetted foreground and bright sky create a sense of tranquillity here. Nikon D200, 12-24mm, 1sec at f/22, ISO 100

Snowfall

3 Curved leading lines draw the eye to the cottage and towards the dark sky. Nikon D700, 50mm, 1/640sec at f/11, ISO 200

Leeds Castle

4 A perfectly placed swan adds balance to this idyllic, well-composed scene. Nikon D700, 50mm, 1/500sec at f/8, ISO 200



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Expert advice, help and tips from AP Editor Damien Demolder

Black tulip Jeffrey Allsop

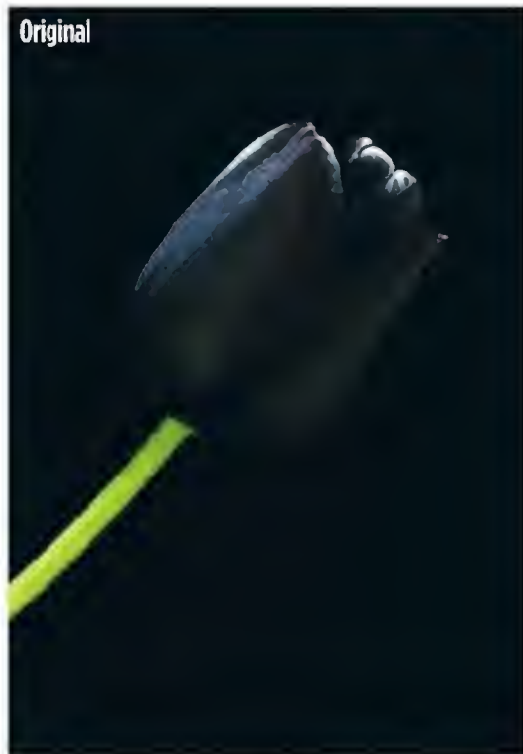
Canon EOS 400D, 50mm, 1/15sec at f/11, ISO 100

Sometimes when you first look at a picture it can be difficult to know what exactly it is about the image that isn't really working. That was the case with Jeffrey's picture here. The head of the flower is an unusual colour and well lit, and the stem is bright and a good colour. But it is exactly this combination that is the problem – it creates too much contrast. The tulip head is dark and subtle, and Jeffrey has lit it quite softly from the front so that the curves are smooth and low key. The highlights have been burnt out by the light coming from the other side, and the directness of this light has picked out some of the feather patterning on one of the unopened petals. However, the presence of the big, fluorescent green stem in such an otherwise quiet picture is like having the radio on full blast – and it completely takes your attention away from the flower.

How distracting the green stem is can be demonstrated by taking it away to let you see what the head looks like by itself. I'm not suggesting Jeffrey shoot it without the stem; I just want to show that if the stem had been underlit a bit more and perhaps desaturated, the picture would be a lot more balanced.

These sorts of flowers are nice on a black background and I think it would be worth Jeffrey trying a few more compositions that don't show the stem off so much.

Original



Edit



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Garden view Adam Jones

Sony Alpha 350, 18mm, f/10, ISO 100

I might have said it before, but photography is about communicating the scene you see before you, along with the atmosphere of the time, to the viewer,

and in some cases you can communicate sound and other senses too. Adam has sent me a picture that really communicates those last few minutes of sunshine as the sun just dips below the hillside.

He has taken this photograph from an upstairs window I would imagine, looking out across the valley to the hill. He says he was waiting for the sunset to capture the right moment, and he has

come away with a moment I can really appreciate. By shooting into the sun Adam has captured lots of flare, which is caused by the sun shining into the lens and bouncing its light around between the elements creating this streaky effect. People will say that it's an aberration, and they're right. However, the thing with this kind of aberration is that it's the sort of aberration you might see if you were looking at this scene with the naked eye. So for me, Adam has really caught the sense of what it's like to be there at that time watching the sun go down.

Adam also tells me that this is an HDR image. When I read that I was quite surprised because it hadn't occurred to me, but looking at it again I can see that there are areas on the hedge that should be much darker than they are. So Adam's use of HDR has been effective by not being obvious, yet still enhancing the picture by bringing out detail in the shadows, and by avoiding the hard contrast that you would normally get at his time of the day.

The only thing really that spoils it is the aperture reflection right in the middle of the frame. It wouldn't be so bad if it weren't for the fact that the reflection consists of rather hard, angular shapes that are bright orange in colour. I don't think I would have minded if they were small diamonds streaking off into the distance, but as they're great big blotches in the middle they spoil the picture. But it's still a great shot and Adam has done a good job. While it does break the rules to photograph directly into the sun like this, Adam has proved that you can do it creatively and get a good picture. It has nice, warm colours, and it really gives you the sense of being there.



Misty trees Jonathan Burch

Nikon FM2n, 50mm,
Fujicolor Realia 100

Jonathan is someone with whom I have a lot in common. He says his first camera was a Ricoh KR-10, and that he shot this picture with a Nikon FM2n. One of my first proper cameras was a Ricoh KR-10 Super, and Jonathan also likes to shoot with film. This picture is called 'Misty trees' and, like Adam's picture, it's full of atmosphere and transports me from desk in London to the Charnwood forest in Leicestershire on a late winter's morning.

Jonathan points out that his picture would not have worked in black & white and I think he is absolutely right. A lot of people would have been tempted to turn this into black & white image because often, when you see these misty tree shots, they are in monochrome. That's just what people seem to like to do. But here, the autumnal colours of the leaves on the trees, the rich brown of the earth, and the greens of the grass and the bark really make for a nice warm picture. It's very comforting and very relaxing. There's nothing here that really challenges your eye; it's just nice



to look at and it is easy to let yourself be transported there.

Another reason it works is that you really get a sense of how big the trees are because they're shooting out the top of the frame. Also, the background

is so obscured by mist that it is almost like having a shallow depth of field, which means our concentration really is on the trees and branches at the front of the shot. It really creates a shallow depth of field effect while

actually keeping everything in focus. It's a very atmospheric shot, and the sort of picture that you can put on the wall and just sit and look at for a long time. It's very nice, and that's why it's my picture of the week.

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ICONIC SCIENTIST

The Lumière brothers

1862/4-1948/54

Auguste and Louis Lumière lived through the great developmental stage of photography, and contributed in no small amount to the success of the medium.

Geoffrey Crawley recounts their achievements

NOT all the icons of photographic science appearing in this series are household names; at least, not these days. But they will all have made important progress that helped shape photography. Will any icons of digital imaging ever emerge, I wonder? It was the Lumière brothers, Auguste and Louis, who pioneered two major photographic media: colour photography and motion pictures – cinematography.

They were born in Besançon, France: Auguste in 1862 and Louis in 1864. Their father, Antoine, was rather unsuccessful with his portraiture studio. He moved to Lyon in 1870, opening a retail store selling photographic goods. The brothers attended a well-reputed technical college there and then worked for their father. At the age of 15 Louis had formulated a process for making dry gelatino-bromide plates. These were rapidly taking over from the wet-plate processes. Their father saw the business opportunity and, after the brothers had developed Louis' procedure into a commercial product, launched the Lumière dry-plates on to the market. Success was immediate and by 1894 the firm was selling 15 million plates a year. It was a tribute to the excellence of the brothers' work and an indication of how the dry-plate had opened up the world photographic market.

The US inventor Thomas Edison had been showing his apparatus for the production and projection of moving pictures, made possible by the availability of dry emulsion coating on a flexible material – to be known ever after as 'film'. Edison's

Kinetoscope apparatus was large, clumsy and difficult to transport, as well as extravagant on costs with its 48 frames per second running speed. The Lumière brothers saw a demo of it in 1894 and began work at once on an improved system. The next year, in 1895, a patent was taken out in Louis' name for an apparatus called a 'Cinématographe', coining a word still current globally. It combined a camera, projector and a printer for making positive print copies of the negative film stock. It was portable, hand-cranked and worked at 16 frames per second. This became the industry standard frame rate until the advent of the 'talkies' – movies with sound. First shown only to friends, the grand première of the Cinématographe took place in Paris in December 1895. This is held to be the first ever showing of a movie to a public audience. Success was immediate and hundreds of the apparatus kits were sold all over Europe and around the world. By 1897 their catalogue contained more than 750 films. At the 1900 Paris exhibition, they projected their films on to a giant 24x37m screen.

For many, the wealth and fame brought by their invention would have been enough. But, astonishingly, the pioneers of modern cinema thought it did not have much of a future and

Amateur Photographer ICONS OF PHOTOGRAPHY

Louis (left) and Auguste pictured working in their study during the 1920s



were content to leave its development to others. They had for some time noted the work going on to evolve a simple and convenient process for colour photography. In 1893 they had experimented with three-colour separation photography using their own carbon printing chemical formulations. The more inventive of the two was Louis, with Auguste strong in the development of products. In 1907 the modern era of direct colour photography arrived with the launch of the Lumière Autochrome colour plate. Now for the first time there went on sale an over-the-counter plate on which a single camera exposure could produce a colour transparency and be home processed in the darkroom. It was an invention as revolutionary as that of the dry plate itself. Autochrome remained a popular colour process into the 1930s, when the integral tri-pack colour film began to emerge with Kodachrome and Agfacolor. Flattened starch grains dyed in red, green and

blue were used over a black & white emulsion-coated plate. The minimum grain size was 0.006mm, smaller than the sites on a modern digital camera's sensor. Since the additive colour system was used, a strong light was needed for viewing or projection. Slides – thousands of which are still extant – can be of great beauty.

Having given a kick start to cinema and universal colour photography, it still was not enough for the brothers, who continued their work. Clearly, for them the satisfaction was in the challenge and not the commercial rewards. Louis made important inventions in photogrammetry and, aged 72, in relief imaging and stereo cinematography. In 1914 Auguste became head of a hospital radiology department. He investigated tuberculosis and cancer and worked on pharmacology. Louis died in 1948, aged 84. Auguste died in 1954, aged 91. They had lived through the evolution of photography, from the wet-plate era to the tri-pack films such as Kodachrome, Ektachrome, Agfacolor and others. They would also have seen that cinema did indeed have a future, and have watched it become a new art form. The French word 'lumière' means light. Could the brothers have had a more apt family name? **AP**

“In 1907 the modern era of direct colour arrived with the launch of the Lumière Autochrome colour plate. It was an invention that was as revolutionary as that of the dry plate itself”

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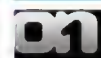
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Testbench

Forthcoming tests

In the next few months AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Olympus	E-P1	Jul
Sigma	DP2	Aug
Pentax	K-7	Aug
Canon	Pixma Pro 9500 Mk II	Sep
Sigma	10-20mm vs	
Tokina	12-20mm	Sep

Welcome to our test, reviews and advice section. Over the next few pages we will present this week's equipment tests, reader questions and technique pointers

Warmcards SLR 2.0 white balance reference system £49

A PERFECTLY neutral white balance isn't always desirable. For example, when taking a portrait lit by the golden glow of a sunset, using a white card to take a white balance reading will completely remove the flattering golden light.

Warmcards is a series of laminated coloured cards that can be used for setting a custom white balance. Taking a white balance reading using the blue cards warms the image by producing a golden orange hue. Conversely, if you want a cooler image, using the orange side of the cards, causes the camera to compensate for the colour by adding blue. An 18% grey card is also included for measuring exposure and a white card for regular white balance measurement.

Although the Warmcards work exactly as they should, the effect from most of the cards is too harsh for most subjects. Using the strongest cards, images become too orange or blue. While if used subtly they have a more pleasing effect, I would suggest that most photographers would be better adjusting raw images in image-editing software rather than paying nearly £50 for the laminated cards **Richard Sibley**



Too expensive and not especially useful

For more information see www.warmcards.co.uk

Iford Galerie Smooth Gloss and Smooth Pearl A4 inkjet Media £14.49 for 25 sheets

RECENTLY improved, the new Iford Galerie Smooth Gloss and Smooth Pearl inkjet media have a new nanoporous layer and a redesigned base. Both features are designed to produce crisper whites and deeper blacks.

When used with a correct ICC printing profile and an Epson Stylus Photo R2880 printer, the Smooth Gloss media in particular is excellent. Black & white images had

a good tonal range with no sign of bronzing in dark areas. The glossy finish is smooth enough that reflections aren't too much of an issue when compared to other gloss media.

The Smooth Pearl is also nice, and the surface has an almost metallic finish that looks like silver-halide paper. Iford recommends that you treat the Smooth Pearl media as if it was a glossy photo paper. A quick test using both photo and matt black inks confirmed that the photo ink and glossy paper settings are indeed correct, with the matt ink looking flat on the pearl surface of the media.

Both papers are suitable for dye and pigment-based inks and usually fully dry in minutes. **Richard Sibley**

For more information visit www.iford.com/en



Good high-quality printing papers for wedding photographs

Q&A

Do you have a photographic question that you would like answered?

Be it about modern technology vintage equipment, photographic science or help with technique – here at AP we have the team that can help you.

Simply send your questions to: apanswers@ipcmedia.com or by post to: AP Answers, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

Tripod strap

Scott Ash asks I can probably fashion one from a couple of old belts or a strap or two from a camping shop, but does anyone produce a strap that is specifically designed to make carrying a tripod easier? I often go for walks carrying my camera and a single lens around my neck and I would like an easier way to transport a tripod without having to hold it in my hand.

Angela Nicholson replies Op/Tech offers just the thing you are looking for, a neoprene carrying strap that attaches to a tripod using two snaplocks. The Tripod Strap retails for £19.99 and can be obtained from many photographic retailers, but for your nearest stockist call 01367 242 411. The neoprene is soft and stretchy so it bounces rather than jars on your shoulder, making carrying a tripod much more comfortable. For more information visit www.newprouk.co.uk.



EOS 50D vs E-30 correction

In our twin test of the Canon EOS 50D and the Olympus E-30 (AP 20 June) I wrote, 'As usual with a Canon EOS model, the EOS 50D has only one dial, which is used in conjunction with a button to select the exposure.' While this is true of entry-level Canon cameras such as the EOS 50D, it is not correct with the high-end EOS 50D. This camera has a small dial next to the shutter release and a larger thumbwheel on the back of the

camera. In manual exposure mode the front dial is used to set the shutter speed, while the rear dial allows aperture selection. In aperture and shutter priority mode the front dial is used to select the specific settings while the rear wheel can be used to dial in exposure compensation. My apologies for any confusion caused.

Angela Nicholson

The colour purple
Stuart Lloyd writes While

photographing weddings I have often found that my Nikon DSLR camera has difficulty recording the colour purple. When I have photographed people wearing this colour the camera records it as blue instead of purple. It is possible to get the colour right by altering the white balance, but anything white in the picture then goes yellow.

What makes things worse is when I look down at the wedding guest next to me who has taken the same picture on a £60 compact and has a beautiful purple dress visible on the back of the camera.

Richard Sibley replies Certain digital cameras find particular colours problematic to reproduce. For example, some cannot reproduce certain shades of red, while others render skies as cyan rather than blue.

Adjusting the white balance is one way to correct the problem, but as you stated it can affect other colours too. If you use Adobe Camera Raw or Adobe

Dedicated teleconverter

Simon Dyer writes I have a Sigma 70-200mm f/2.8 lens and a Sigma APO Tele Converter 2x EX. Can I also use this converter on my Canon 100-400mm L IS lens?

Barney Britton replies Sigma's teleconverters are designed solely for use with a select number of Sigma's HSM lenses, and as such I would not recommend using them with any other lens, either from Sigma's own range or another manufacturer. Apart from the danger of the front element of the converter fouling the rear element of the lens (and you won't know if that's a problem until you try mounting them together) there is the issue of AF compatibility – or rather the lack of it.

Even assuming that the Sigma 2x converter is mechanically compatible with your lens, you will certainly lose some, if not all, AF capability. An f/4.5-5.6 lens like your Canon EF 100-400mm, effectively becomes an f/8-11 zoom with a 2x converter attached. This makes the lens too 'slow' for reliable AF even with the top-end '1' series EOS DSLRs, and is likely to completely prevent AF with lower-end models. A more sensible option, if you want to use a converter with your Canon lens, is Canon's own 1.4x converter. This turns the lens into a relatively usable 140-560mm f/5.6-8 optic. Alternatively, Kenko's excellent Teleplus range of converters offer very good compatibility, at a very reasonable price. See page 14 of our Accessories supplement (free with AP 4 July) for more information.



FAQ

Frequently Asked Question

One question often asked is 'How can I become a professional photographer?' Well, there is no one single answer. For most professions there is a traditional academic route, beginning with relevant GCSE and A-Levels and progressing to a degree or similar qualification.

Those wanting to become photographers can follow this academic path, with some schools and colleges offering both GCSE and A-Level photography, or photography as part of an

FROM THE AP FORUM

Join our online community, and be informed and entertained

Your questions answered



Film of a German air ace

archive59 asks I have recently bought a Second World War 'Luftwaffen Eigentum' Robot II via eBay and rather surprisingly the spool/cartridge contained what appears to be exposed, but unprocessed, film. I have rewound this film into a normal 35mm cartridge using a changing bag. Can anybody give me any guidelines as to how I might identify what type of film this is? Also, what would be the best way of developing it to guarantee getting images from it?

There is an outside chance that this film has been inside the camera since before it was 'liberated' by the US serviceman who took the camera back to the States, and in which case the content of the film would be of significant historical interest, especially as the camera itself has been considerably modified. Then again, as my friend suggested, it could just contain pictures of the serviceman's girlfriend!

In summary, the film could date from the 1940s through to last month, and could be colour or black & white. Is there any way I can tell what it is by looking at it?

nimbus replies It would be reasonable to assume that the film is black & white if it has been in the camera for this length of time. One possibility is to perform a clip test on a short section of the film before deciding on further action with regard to the rest. I expect a member will be able to suggest a potential developer and time.

RonM replies Unless you know the film type, suggesting developer and time would be risky, partly due to the unknown time the film has been lying in the camera. However, sometime forum member Dom Roberts, who is a bit of an expert in this field, should be able to help. You will find him at <http://www.process22.co.uk/>.

Photoshop Lightroom to convert your images you can use the Camera Calibration feature to adjust the hue and saturation of the red, green and blue channels of the image. Once you have adjusted the colours as you see fit, the profile can be saved so that it can be used every time you convert raw images from that camera

An alternative is to select Image>Adjustments>Hue/Saturation in Adobe Photoshop. Then, select Blues from the Edit dropdown menu. By adjusting the Hue you can tweak the blue colours so that they have a purpler tint to them. This will only affect the blue colours, and leave the other colours untouched

art qualification. From this stage there are a number of options, the most obvious being to undertake a degree.

There are a number of different degree courses at universities and colleges around the country, and each offers a slightly different syllabus. It is important to check to see which areas of photography are covered depending on the type of photography you wish to pursue. For more information on photography courses starting in 2010 visit www.ucas.com.

If you already have a full-time job, then there may be a part-time degree or course you can undertake. To find out about local courses available contact your local adult education service or search www.holcourses.com.

Obviously, education alone cannot

make you a professional photographer; in fact, you don't need any academic qualifications at all. Whatever path you choose it takes a lot of hard work and dedication. One of the best ways to learn is by undertaking work experience or assisting another photographer.

Assisting usually requires some photographic studio knowledge, but if you have this, then joining an organisation, such as The Association of Photographers (AOP), can help. They have a number of membership options including one for Students costing £39 and one for assistants at around £184. You can check its jobs board for work or, if you have registered as an assistant, photographers can get in touch when looking for one. For more information visit www.the-aop.org. Richard Sibley

Next week

On sale Tuesday 14 July



Olympus E-P1

Despite the classic styling the **Olympus E-P1** is a thoroughly modern camera. Can it live up to the hype and become a Pen for the 21st century?

Geoffrey Crawley explains...

Just how do images form on **film** and **digital** sensors?

Last resort

Richard Sibley explains how to digitally add **motion blur** to create a feeling of movement



Reader masterclass

Amateur Photographer Technique



Bob Barday and three readers capture action-packed panning images at **Oulton Park racetrack**

Photo insight

David Clapp explains the importance of luck, and why it's worth shooting a subject in a variety of formats

Avoid the pitfalls of wedding photography

You may not be a professional wedding photographer, but there's no reason why you can't take pictures like one. We offer advice on how to overcome the challenges you will face on the big day

Amateur
Photographer
Explains

PROFESSIONAL wedding photographers can charge a small fortune for what on the surface appears to be just a few hours work. However, they spend many more hours working on a wedding than most amateurs can afford to. A lot of preparation goes into photographing each wedding, and many hours afterwards editing images so that each photograph is perfect.

Most photographers, at some point in their life, are asked to photograph a wedding, be it as the main photographer or merely to document the day's events. The task can seem a bit daunting at first, but even if you are not a professional photographer, there is no reason why your images can't be as good as a pro's. However, there are certain pitfalls and tricky areas that professionals have spent much of their careers learning and avoiding.

By following AP's guide to avoiding the pitfalls of wedding photography, you will be able to take top-class wedding pictures whenever the bride and groom make that request.

Payment

Although you may not be the official wedding photographer, the happy couple may still offer you a small payment, or at least cover your expenses. Many unofficial photographers offer to take the images as their gift to the bride and groom.

Whatever you have decided, it is best to make sure that all the necessary arrangements are sorted out with the couple beforehand. This ensures that everyone knows exactly what the deal is and avoids any unnecessary problems and confusion after the event.

Preparation

Professional wedding photographers spend a lot of time preparing for the big day and there are a number of tips that you can learn from them.

1. Speak to the bride and groom about the type of images they want.
2. Find out if there are any particular family or friends who need to be photographed and make a list of these people.
3. If possible, visit the venue beforehand to scout for locations to take pictures.
4. Try and speak to the people hosting the ceremony to find out whether they have any restrictions on photography. Some venues will not allow you to use flash during the service itself.
5. Look at the seating plan and make sure that you have noted where all of the important guests are sitting.

Equipment preparation

Besides the obvious camera and lenses there are other items that are a must if you are photographing a wedding. If you are taking a landscape image and you have forgotten something, or the image hasn't turned out quite how you want, you can always go back and re-photograph it on a different day. However, a wedding is a one-off event, so it is important to make sure you are covered for any eventuality.

1. It's essential to bring spare batteries for both your camera and flashguns. Remember to make sure that they are fully charged.
2. Take as many memory cards as you have available
3. Format memory cards rather than just deleting all of the images. This helps prevent them becoming corrupted
4. Clean all of your lenses and your camera's image sensor beforehand, and take a lens cleaning cloth with you
5. Take a grey card and a white balance card to ensure that you get good exposures and that the bride's dress comes out the correct colour.

1 Backgrounds

ATENTION to detail can make a real difference when taking a wedding photograph. We've all taken snapshot portraits where a person has a telegraph pole or a small tree sprouting out of their head. Make this mistake when taking wedding photographs and it can be a disaster.

The problem can be easily avoided by having a good look at the scene before you take a photograph. Check the background to an image for telegraph poles, power lines and for even smaller details like signposts or litter. When taking images inside, fire exit signs are a common problem, as are fire extinguishers.

If you have no choice but to include some unwanted elements when taking the images, then there are still ways that you can reduce their impact in the background. The most obvious is to use a wide aperture. A lens with an aperture of $f/2.8$ allows you to create a sufficiently shallow depth of field that backgrounds become blurred enough not to be distracting.

Larger objects can be difficult to remove in editing software, so try shooting from angles that keep offending backgrounds out of shots.

It is much easier to use editing software to clone smaller items, such as litter, out of an image. You should check every image before you give them to the bride and groom, making sure that all distracting objects have been removed.



Changing the angle that this image was taken at would have meant the bride wouldn't look like she was wearing a jetpack on her back



Look out for small details such as litter, or in this case a sign



2 Using flash

MOST weddings take place in summer, and in strong sun, so images taken outside can suffer harsh shadows.

Shooting with your subjects facing the sun could cause them to squint their eyes, creating unflattering facial expressions. However, having the sun behind them can create equally problematic backlighting, as the bright light can fool a camera's metering system, causing incorrect exposures.

Fill-in flash can help soften shadows caused by bright sun and can add light to the front of a backlit image.

Even the relatively weak power of a camera's built-in flash can be suitable for fill-in flash at close range. For a slightly better effect, use an off-camera flash bracket, or wireless flash mounted on a stand or tripod. While an elaborate set-up is impractical for documentary-style images, it may be useful for group shots.

Another tip is to avoid the bright sunlight altogether by shooting in a slightly shaded area, using a hint of flash to brighten the subjects' faces.

When shooting indoors, flash is almost essential, even where there is bright natural light. If the people you are photographing are giving speeches or cutting a wedding cake, in front of a window, then fill-in flash can help even out the backlit scene.

To avoid the harsh shadows caused

by an on-camera flash gun try angling the flash head and bouncing the light off of the ceiling. The light will reflect down on to the subject, which is more natural and less harsh than using direct flash.

If the ceiling is too high for this to work, try a diffuser, such as the Sto-Fen Omni Bounce, or try attaching a bounce card to your flashgun. These soften the harsh direct light from the flash, and can be used inside and out.

Should your flash fail, or if it doesn't recycle its charge in time, you can use Adobe Camera Raw's Fill Light feature to brighten shadows (see our low light and image noise section on page 48).



3 Redeye

WHEN shooting indoors with flash red-eye can be an issue. It occurs in dark environments, when the pupil of a subject's eye opens wide to let in more light. When a flash fires, it lights up the blood vessels in the back of the eye, which become visible as the pupil is wide open. The effect is more prominent the closer the flash is to the camera lens, which is why it is often a common occurrence when using compact cameras.

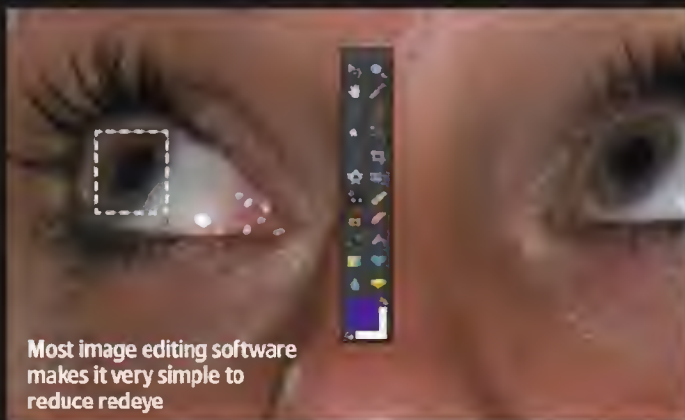
Anti-red-eye flash is probably the most common solution. It works by firing a pre-flash, which causes the pupil to reduce in size, helping to reduce red-eye when the actual flash fires and the exposure takes place.

However, anti-red-eye flash may not be suitable for documentary style images, as it delays the moment that the exposure is taken. Instead, another solution is to try and place the flash further from the camera lens. Many wedding photographers

do this by using an off-camera flash bracket, such as those produced by Custom Brackets (see www.flaghead.co.uk for more details). Alternatively, use a flashgun and point the flash up at the ceiling to bounce the flash down towards the subject.

If you find you have a great image, but the subject has red-eye, then it can be easily removed in Adobe

Photoshop Elements or similar software. In fact, Adobe Photoshop Elements 7 can automatically look for red-eye in images and correct it when the picture is imported. If you wish to manually select red-eye, just use the Red Eye tool to select the red pupil in the image and Elements will then automatically reduce the amount of red in this area.



Redeye

Removed



4 First dance

THE first dance is one of the trickiest moments to capture. There is usually little light, and it can be difficult to evoke any atmosphere. Using direct flash can kill what atmosphere there is, as will bouncing it, as it can flatten the final image.

One way to get a nice image is to close in on the faces of the bride and groom, as they will be happy and laughing or in an embrace.

Better yet, use a slow-sync flash technique to capture some of the movement of the dance. Handhold the camera and set the exposure so the shutter speed is around 1/30sec or less, and so that the image is underexposed by around 1EV. With the flash set to rear curtain, use the flash to freeze the movement of the bride and groom. The ambient light will cause a slight blur as the couple dance, creating a sense of movement, but with faces of the bride and groom remaining sharp.



Minimal confetti



Digital confetti

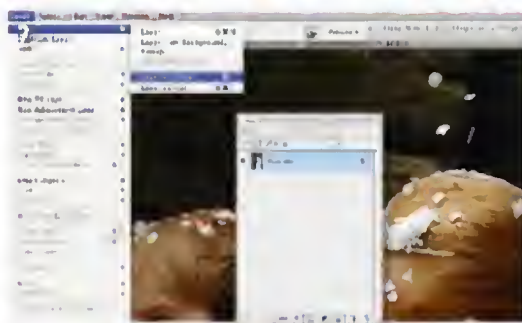


5 Confetti

ONE of the classic wedding shots is the throwing of the confetti. Yet it can be quite a tricky shot to get right. We have found that the best shots can be found when taking a slightly alternative angle of the scene. Try crouching down and shooting up towards the bride and grooms' faces to show the confetti falling. Alternatively, take a higher vantage point and try to capture the crowd of confetti-throwing guests.

Most of the time the situation is completely out of the hands of the photographer. One little tip is to ask everybody to throw the confetti on the count of three. However, confetti can end up obscuring the bride and groom's faces, or the sun can cast shadows from the confetti across them. You can try to reduce this by using a soft fill-in flash technique, but if you set the flash too high it will itself cause harsh shadows.

Often the bride and grooms' best facial expressions come just after most of the confetti has been thrown; their faces will be less obscured and they won't be squinting trying to avoid getting confetti in their eyes and mouth. However, the obvious problem with this is that there will now be little confetti in the image. Thankfully, you can add it in using image-editing software.

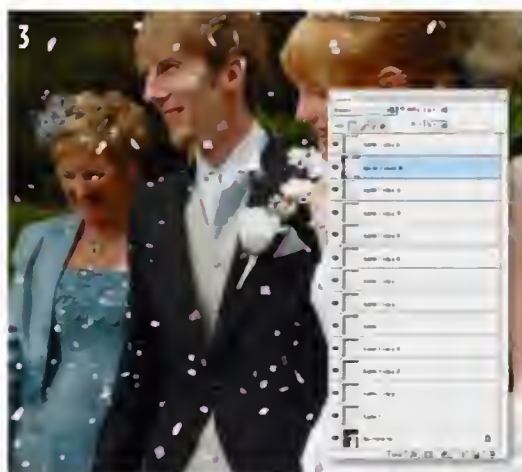


Add more confetti

1 Select the Marquee tool and create a selection around a single piece of confetti. Select more random pieces by holding the shift when you make the next selection.

2 Select Layer > New > Layer via Copy, which copies the selected pieces of the confetti to a new layer. Repeat this a few times. Now select the original background layer again and repeat step 1, this time selecting different random pieces of confetti.

3 Once again copy the selected confetti to a number of new layers. Now, select each layer in turn, and use the Move tool to shift the confetti around the image to make it look as if more was thrown. Try to vary how far you shift each layer to avoid repetitive patterns.



6 Get the details

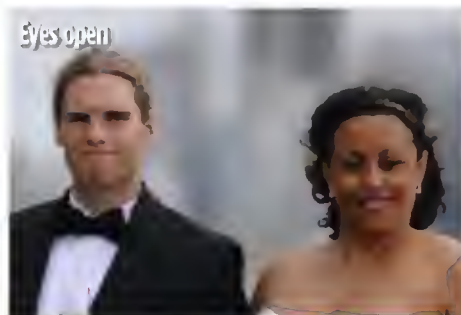
WEDDINGS can cost thousands and thousands of pounds with the bride and groom spending hours planning everything down to the finest detail. With this in mind, make sure you take images of the little details that help make the day special.

Details on the bride's dress, the cake, table decorations, gifts, cards and the wedding rings are amongst the obvious items to photograph. Not only does it give you the chance to be artistic in the way you present images of these items, but it also serves as a reminder of the day for the bride and groom for years to come.

There are many small details that have gone into making the day perfect – try to capture as many as possible as they make great images for a wedding album



7 Blinking



ONE of the certainties of wedding photography is that at some point someone will blink while being photographed. To make matters worse, the more people you photograph, the more likely it is to happen.

Once again, a rescue job can be performed using image-editing software, but to do so you need to take a few images of each group scene. The aim is that if someone does blink in one of the images, they

will hopefully have their eyes open in another shot. All you have to do is copy the eyes from one image and clone them over the eyes in the image in which they are shut.

If you are taking a group shot of all of the guests you can even try asking everyone to shut their eyes and open them on the count of three. This normally seems so preposterous that most of the guests will also have a smile on their face when they do open their eyes.

Cloning eyes

- 1 Open your two images in Adobe Photoshop and select Window>Arrange>Tile Horizontally and then Window>Arrange>Match Zoom and Location. This will align the images that you wish to edit. Zoom in on the eyes that you are going to replace.
- 2 In the image with the open eyes, select the Clone tool. Now hold down Alt and click on the corner of the open eye.
- 3 In the image where the eyes are closed, click on the same corner. The Clone tool will clone the eyes from one image to the next. To create a smooth transition when cloning, set the Opacity of the Clone tool to around 20% and use it around the edges of the eyes. Repeat this for each eye and, if necessary, to add a smile.





8 Dynamic range and exposure

If a group of photographers get together and start talking about wedding photography, it's not usually too long before the subject of exposure and dynamic range comes up. The issue of correct exposure is probably the biggest and most feared pitfall that can catch out the unprepared, unofficial photographer. The fear stems from the fact that everybody wants a nice photograph of the bride in her beautiful white wedding dress standing next to her husband, yet standing together they create a high-contrast scene that challenges the dynamic range of most camera sensors and films. Left to their own devices in their all-purpose pattern metering mode, most cameras do a reasonable job, but the results usually have large burned-out patches with absolutely no detail on some (or all) of the bride's dress. The obvious solution is to reduce the exposure, but the key is to know by how much to avoid the groom's

suit from becoming a uniform mass of black that when brightened is featureless grey. And, of course, the last thing you want is for the bride's dress to go grey. Fortunately a little bit of preparation and a thorough understanding of your camera's sensor or film can banish the problem entirely.

The aim is to set an exposure that allows the highlights on the dress to be retained, but that also results in an image that is bright enough to see the buttons on the groom's jacket and the neatly pressed creases in his trousers. This can usually be achieved by a combination of camera know-how and a little post-capture adjustment. However, while burned-out highlights cannot be recovered, it is usually possible to lift dark shadows a little so they reveal their detail. Minimising the degree of brightening that is required ensures that the final images look natural and do not have excessive levels of noise in their darker areas.

Meter from the dress

Most camera's spot meters are calibrated to render their target a midtone, so if you meter from the bride's dress and use the recommended settings, the fabric will be mid-grey in the image. Fortunately, if you carry out the test in our 'Know your camera' box, you will know by how much your camera can overexpose a midtone before it burns it out. Then, after metering from the dress, it is simply a case of increasing the exposure by the correct value to produce an image that has a white dress with plenty of detail and no burned-out highlights.

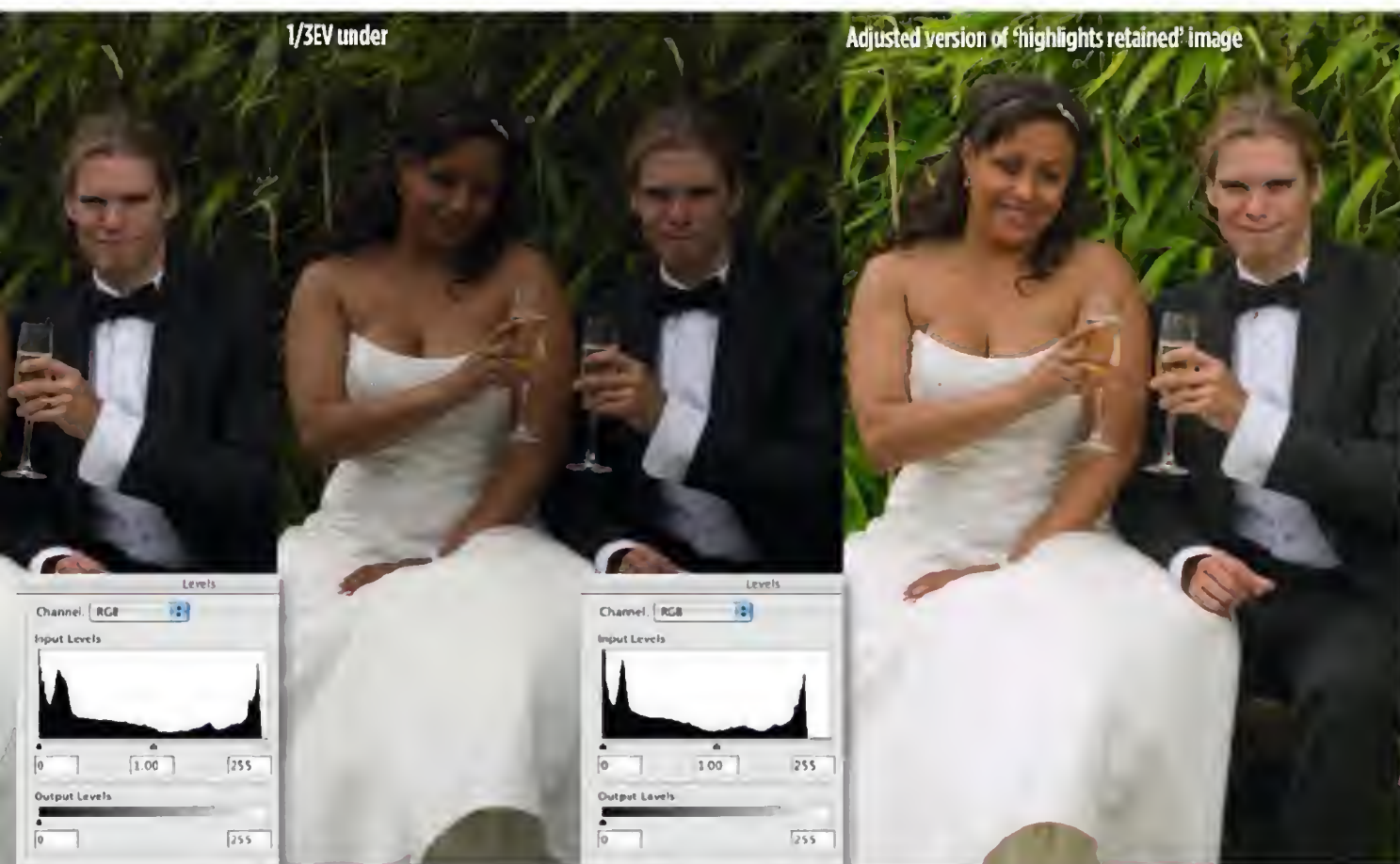
For example, our tests reveal that at ISO 100, the Nikon D300 can cope with around 2EV of overexposure. So if the spot meter reading from a highlight on the dress indicates an exposure of 1/1000sec at f/5.6, using 1/250sec at f/5.6 will make these areas white, without burning them out. These settings can either be selected

in manual-exposure mode, or the camera's exposure compensation facility can be set to give the required extra exposure in aperture or shutter-priority mode.

Once the dynamic range of the camera has been calculated, the trickiest part of this exercise is identifying where to meter from, but this comes with practice. You need to find the brightest area. By keeping an eye on the histogram on the camera's LCD screen with the highlight warning activated, you can check whether you have got the right spot. A few tiny flecks of burned-out highlight aren't a problem, but you want to avoid losing the weave of the dress's fabric and any beading or intricate stitching.

Some might argue that using the histogram view allows the correct exposure settings to be selected without going through the process of calculating the camera's dynamic range and metering from the dress. It's a fair point, but it's a method that requires several experimental images to be taken during the wedding, and it could mean missing that one special shot as, for example, the correct exposure is only set once the confetti has settled and the bride and groom have driven off.

Everybody wants a nice photograph of the bride in her beautiful white wedding dress standing next to her husband, yet standing together they create a high-contrast scene that challenges the dynamic range



Know your camera

A little bit of experimentation can really pay off when it comes to photographing a wedding. An hour or so spent investigating your digital camera's metering system, dynamic range and how it deals with highlights, will enable you to set the exposure with confidence. It's important to perform this test at all the sensitivity settings you are likely to use because dynamic range can vary across them. Cameras such as the Nikon D300, for instance, which offer ISO 100 as a low-level expansion setting, usually exhibit a 1EV lower dynamic range at ISO 100 than they do at ISO 200. This 1EV is lost from the highlights, so they burn out more readily. This suggests that ISO 200 offers the best compromise between high dynamic range and low noise, but in good light outdoors it may mean using a small aperture or a neutral density filter (if you want a wider aperture a blurred background) to keep the shutter speed below the maximum flash synchronisation setting.

Follow this simple procedure with each available sensitivity setting to find out how your DSLR performs:

1. Set your camera to its manual exposure and spot metering modes
2. Position a photographic grey card in good, even light and set the custom white balance so that it is rendered neutral
3. Photograph the grey card so that it almost fills the image frame and use the

exposure settings suggested by the camera's spot meter to produce a 'correct' or 'normal' exposure. Aim to use a shutter speed of around 1/60sec

4. Do not change the aperture, but take a sequence of shots gradually decreasing the shutter speed (preferably in 1/3 stops) so each image is brighter than the previous one. Keep shooting until the camera's highlight warning is flashing across the grey card

5. Next, transfer the images to a computer and open them in Photoshop or similar software. Select the Sampler tool and click on the centre of each image. Use the information palette to read off the brightness value of each shot as you click on it

6. Identify the image taken immediately before the first image to show a brightness value of 255 in any channel and compare its exposure settings with the 'normal' exposure image. The exposure settings are listed in the image EXIF data and are displayed when the image information panel is opened (File>File Info). Calculate the number of stops between these two images; expect to find a figure of between around two and four stops. For example, if the normal exposure was taken at 1/60sec and a brightness value of 255 is reached at 1/13sec, the last image with detail will have been taken at 1/15sec. This indicates that the camera has a highlight exposure range of 2EV.

Normal = 146	+1/3EV = 161
+2/3EV = 175	+1EV = 187
+1 and 1/3EV = 203	+1 and 2/3EV = 233
+2EV = 250	+2 and 1/3EV = 255



9 White balance

WHEN you are spending the day photographing someone wearing a bright white dress it's especially important that the camera's white balance is set correctly. With this in mind, shoot in raw format, because it gives you the advantage of being able to adjust the white balance easily post-capture. However, it makes editing the images a lot simpler if you can set the WB as accurately in as possible in-camera.

To do this you need to set the camera's custom white balance. This is best done using a device such as the Sekuline ProDisk II (featured in our 100 accessories supplement, free with AP 4 July). Alternatively, a white piece of card, or even a grey card, can help set the correct white balance. Make sure you set the custom white balance reading each time the lighting of the scene changes, especially when moving between inside and out.

It may be possible to use the bride's dress as a white balance target, but before you do, make sure that the dress is actually white and not

a cream or ivory colour.

Using Adobe Camera Raw to set white balance

Adobe Camera Raw has a number of WB presets, as well as Auto and Custom settings.

Creating a Custom WB is straightforward. Select the Colour Balance tool at the top of the Camera Raw screen and then move the cursor and click on an area of the image that is meant to be a neutral colour – white, black or grey, for example. The software automatically adjusts the colour balance across the picture so that this area becomes neutral. It can take a few clicks to find an area that is suitable, and you can always make further tweaks to the white balance by using the Temperature and Tint sliders on the right hand side.

When taking posed shots it is worthwhile asking the subject to hold a white card when taking first image. This can then be used to set the white balance for all the following images in the series, by using the white card as a reference for setting a Custom white balance in Camera Raw.

10 Low light and noise

THERE are times when you have to shoot without flash in low ambient light. On these occasions, it is far easier to get something from your images if you have been shooting them in raw format.

Adobe Camera Raw features a Fill Light option, which lifts the exposure

in lower midtone and shadow areas. Other raw conversion software offer a similar tool which enables you to lighten underexposed areas, as almost if a fill light were used when taking the image.

The only downside is that when you are taking an image in low light a higher ISO sensitivity is

required. Unfortunately, using a higher sensitivity increases the amount of image noise visible in the image. This noise can then be exaggerated by adjusting the exposure levels. However, you can use noise-reduction software to create a smoother image, or you can exaggerate the noise even more to

create a high-contrast effect that looks like it was taken on film.

Using Adobe Camera Raw's Fill tool allows us to lighten the shadows across the bride's face, although the downside is that the higher ISO speed used to take the image means noise is more prominent after fill light has been adjusted



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Lens choice for weddings

There is simply not time to change lenses constantly at a wedding, so it is better to stick with just two. **Angela Nicholson** explains her ideal choice for the happy occasion

THERE'S quite a range of photographic opportunities at most weddings. In addition to the usual bride and groom shots, there are large family groups, candid portraits and lots of little details to photograph. However, the unofficial photographer has a couple of extra challenges that don't face the professional in charge of all the formal photography. For starters, unless you are a particularly imposing character, you don't usually have complete control over your subjects. They will be at the beck and call of the prc, so you need to be quick to spot a shot and get it when you can. This means there may not be time to change lenses on a regular basis. In addition, the unofficial photographer is often there as a guest, as well as a means of getting those extra shots that capture the full ambience of the day, so you may not want to have a huge camera bag full of lenses to lug about and try to keep out of the way during the ceremony and wedding breakfast.

The desire to be quick off the mark and prepared for anything, without having to change lens every few minutes, may make it tempting to opt for an all-purpose lens like an 18-200mm. While these lenses offer a very versatile solution, I suggest thinking again. The low level of light found in most churches, for instance, restricts the shutter speed that can be used with a maximum aperture of just f/6.3 (or sometimes f/5.6) at the 200mm end of these optics, making it difficult to avoid blur. Another issue with very wide focal range optics is that they tend to suffer from barrel distortion. After months of calorie counting and repeated visits to the dressmaker to get a perfect fit, the bride won't thank you if your photographs add pounds to her.

Though the 18-200mm range is an excellent choice for shooting a wedding, it's better to break it down into two optics to reduce the impact of the compromises that must be made to produce a superzoom lens.

Wideangle to standard

With a full-frame camera a 24-70mm f/2.8 lens like the compact Sigma 24-70mm f/2.8 EX DG HSM (around £800) or the Sigma 24-70mm f/2.8 EX DG Macro (approximately £430) is ideal for covering the lower end of the focal range. Photographers with APS-C-format cameras, on the other hand, may find an 18-50mm optic, which gives a 35mm focal length

equivalence of around 27-75mm more suitable. Although this is often the focal length of the lens supplied in a camera kit, these packaged optics usually have a variable maximum aperture of around f/3.5-5.6. An f/2.8 optic like the Sigma 18-50mm f/2.8 EX DC Macro HSM (around £320) is much more useful in the low-light conditions often encountered during a wedding, and it allows more scope

Lens-based corrections

Software is available to correct the distortions that can result from using some lenses. For example, DxO Optics Pro 5.3.4 uses the metadata embedded within a raw file to automatically correct distortions based on the camera and lens used to take an image. It can save considerable time if a large number of images need correcting. There are two versions of DxO Optics Pro: Standard (\$169) and Elite (\$299). The Elite version supports mainly professional-level DSLR cameras and lenses, while the Standard version supports many high-end enthusiast DSLRs and lenses. A free trial version is available from www.dxo.com. Version 5 was tested in our Lens supplement that came with AP 24 May 2008.

While DxO Optics Pro takes care of converting and editing raw files, there is a cheaper solution for those who want an automated lens-correction tool. PT Lens (\$25) also uses image Exif data to discover camera and lens information and correct the image accordingly. You can download it via <http://epaperpress.com/ptlens/>



for depth of field control.

Wideangle lenses are very useful for taking shots from behind the bride and groom to record their perspective. It's not every day that your family and friends spend the whole time watching your every move, so they will probably enjoy seeing a few shots that remind them of the experience.

The wideangle to standard zoom lens is very useful for getting full-length portraits, but it comes into its own when trying to capture larger groups or the layout of the church or reception room. It can also introduce some dynamism into your shots; for example, a low-angle shot of the couple emerging from the church, which which captures the building and the guests, will be a big hit.

As they have spent months choosing and saving for the decorations, flowers, table layouts, menus and wedding favours, the

happy couple will probably appreciate a few images of them. These are all perfect subjects for a wideangle to standard zoom lens.

Telephoto

Perhaps the most obvious lens to couple with a 24-70mm f/2.8 is a 70-200mm f/2.8. This is a good choice for full-frame cameras as it enables the bride and groom to be framed when they are out of reach, perhaps surrounded by guests. It is also a reasonable option for APS-C-format cameras, offering an effective focal range of 105-300mm. However, the Tokina AT-X 535 Pro DX AF 50-135mm f/2.8 is a good alternative, as it produces an image similar to a 75-200mm lens on a full-frame camera and costs about £560.

The 70-200mm equivalent focal length is ideal for taking candid shots during the reception or shooting the

speeches from your table. The table top can provide rest for your elbows when supporting a heavy optic.

As well as allowing hand-held shots to be taken in relatively low light, a large maximum aperture affords plenty of control over depth of field, especially at the longer focal lengths. This is particularly advantageous to the unofficial wedding photographer, who has to take shots when they can; those messy backgrounds will be blurred very effectively. Whether it's Aunt Mable's large floppy hat, exit signs or telegraph poles and TV aerials protruding from the bride's head, using an aperture of f/2.8 can deal with them all. And it can save hours on the computer.

Camera manufacturers' 70-200mm f/2.8 lenses tend to be pricey – a Canon EF 70-200mm f/2.8L IS USM retails for about £1,550 and a Nikkor 70-200mm f/2.8G IF-ED AF-S VR for around £1,515. Even the non-stabilised Canon EF 70-200mm f/2.8L USM costs in the region of £1,050. However, third-party optics tend to be more affordable, with a Sigma 70-200mm f/2.8 APO EX DG Macro HSM II costing in the region of £680 and the Tamron AF70-200mm f/2.8 Di LD (IF) Macro about £625 depending upon the fit.

Another alternative is to opt for a prime lenses with a focal length of 150mm, 180mm or 200mm. These optics can be even more affordable and some, like the Sigma 150mm f/2.8 EX IF HSM Macro (around £565) and 180mm f/3.5 EX DG HSM Macro (approximately £730), have the added bonus of being macro lenses so they allow 1:1 magnification. **AP**

Independent lens options

Suggested



Full frame

Sigma 24-70mm f/2.8 EX DG HSM (RRP £899.99)

Sigma 70-200mm f/2.8 APO EX DG Macro HSM II (RRP £799.99)

APS-C

Sigma 18-50mm f/2.8 EX DC Macro HSM (RRP £399.99)

Sigma 70-200mm f/2.8 APO EX DG Macro HSM II (RRP £799.99)

Alternatives

Full frame

Sigma 24-70mm f/2.8 EX DG Macro (RRP £529.99)

Tamron SP AF 28-75mm f/2.8 XR Di LD Aspherical (IF) Macro (RRP £449.99)

Tamron SP AF 70-200mm f/2.8 Di LD (IF) Macro (RRP £799.99)

Sigma 180mm f/3.5 EX DG HSM Macro (RRP £899.99)

Tamron SP AF 180mm f/3.5 Di LD (IF) Macro 1:1 (RRP £876.99)

APS-C

Sigma 105mm f/2.8 EX DG Macro (RRP £499.99)

Sigma 150mm f/2.8 EX IF HSM Macro (RRP £699.99)

Tamron SP AF 90mm f/2.8 Di Macro 1:1 (RRP £459.99)

Tokina AT-X 165 Pro DX AF 16-50mm f/2.8 (RRP £810.33)

Tokina AT-X 535 Pro DX AF 50-135mm f/2.8 (RRP £753.27)

Tokina AT-X M100 AF Pro D 100mm f/2.8 Macro (RRP £458.87)



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Nikon F	Nikon F	F	F	F	F	F	F	8mm f/8 Nippon Kogaku with w/finder #883xxx	
Nikon F + Eye-Level Finder Chrome #6452xxx	Exc+	E350	24mm f/2 AIS #230xxx	Exc+	E350	24mm f/2 AIS #230xxx	Exc+	E350	24mm f/2 AIS #230xxx
Nikon F + Eye-Level Finder Chrome (Apo) #6452xxx	Exc+	E350	24mm f/2 AIS #230xxx	Exc+	E350	24mm f/2 AIS #230xxx	Exc+	E350	24mm f/2 AIS #230xxx
Nikon F + Eye-Level Finder Chrome	Exc+	E350	24mm f/2 AIS #230xxx	Exc+	E350	24mm f/2 AIS #230xxx	Exc+	E350	24mm f/2 AIS #230xxx
Nippon Kogaku Waist Level Finder	Exc+	E350	24mm f/2 AIS #230xxx	Exc+	E350	24mm f/2 AIS #230xxx	Exc+	E350	24mm f/2 AIS #230xxx
Nikon F2 Nikon F2 F2 F2 F2 F2 F2	Exc+	E350	24mm f/2 AIS #230xxx	Exc+	E350	24mm f/2 AIS #230xxx	Exc+	E350	24mm f/2 AIS #230xxx
Nikon F2 Photomic #7118xxx	Exc+	E350	25mm f/2.8 Distagon ZF + hood (boxed)	Exc+	E170	35mm f/3.5 AI #1856xxx	Exc+	E170	35mm f/3.5 AI #1856xxx
Nikon F2AS Black #7737xxx Sold	Exc+	E350	28mm f/4 Perspective Control	Exc+	E320	35mm f/1.4 AIS #306xxx (boxed) very late lens	Exc+	E320	35mm f/1.4 AIS #306xxx (boxed) very late lens
Nikon F2AS Black #7782xxx	Exc+	E320	35mm f/1.4 AIS #306xxx (boxed) very late lens	Exc+	E170	35mm f/1.4 AIS #306xxx (boxed) very late lens	Exc+	E170	35mm f/1.4 AIS #306xxx (boxed) very late lens
Nikon MD-2 & MB-1 Sold	Exc+	E170	35mm f/1.4 AIS #306xxx (boxed) very late lens	Exc+	E170	35mm f/1.4 AIS #306xxx (boxed) very late lens	Exc+	E170	35mm f/1.4 AIS #306xxx (boxed) very late lens
Nikkormat Nikkormat Nikkormat	Exc+	E170	35mm f/1.4 AIS #306xxx (boxed) very late lens	Exc+	E170	35mm f/1.4 AIS #306xxx (boxed) very late lens	Exc+	E170	35mm f/1.4 AIS #306xxx (boxed) very late lens
Nikkormat F3 Chrome Rare #7407 Sold	Exc+	E270	35mm f/2 AIS focusing slightly loose, Excellent opt	Exc+	E270	35mm f/2 AIS focusing slightly loose, Excellent opt	Exc+	E270	35mm f/2 AIS focusing slightly loose, Excellent opt
Nikkormat F2 Black + 50mm f/1.4 minor dent on top left corner otherwise very nice condition	Exc+	E190	35mm f/2.8 Perspective Control #8770xxx	Exc+	E190	35mm f/2.8 Perspective Control #8770xxx	Exc+	E190	35mm f/2.8 Perspective Control #8770xxx
Nikkormat F3 Black #6145xxx	Exc+	E170	35mm f/3.5 PC #108xxx Very early Nippon	Exc+	E170	35mm f/3.5 PC #108xxx Very early Nippon	Exc+	E170	35mm f/3.5 PC #108xxx Very early Nippon
Nikkormat EL Chrome #5344xxx	Mint-	E150	45mm f/2.8P AIS Silver with hood & Filter (boxed)	Mint-	E150	45mm f/2.8P AIS Silver with hood & Filter (boxed)	Mint-	E150	45mm f/2.8P AIS Silver with hood & Filter (boxed)
FM FM2 FA F3 FE2 FM2n F3 FE FM3A FM2	Mint	E420	50mm f/1.4 AIS (boxed) Sold	Mint	E420	50mm f/1.4 AIS (boxed) Sold	Mint	E420	50mm f/1.4 AIS (boxed) Sold
Nikon FM3A Black (boxed) Sold	Mint	E420	85mm f/1.4 AIS + hood #242xxx Sold	Mint	E420	85mm f/1.4 AIS + hood #242xxx Sold	Mint	E420	85mm f/1.4 AIS + hood #242xxx Sold
Nikon FM Chrome #3445xxx	Exc+	E150	105mm f/2.5 AIS #975xxx	Exc+	E150	105mm f/2.5 AIS #975xxx	Exc+	E150	105mm f/2.5 AIS #975xxx
Nikon FM2 Titanium Sold	Mint-	E650	105mm f/2.5 AIS #102xxx	Mint-	E650	105mm f/2.5 AIS #102xxx	Mint-	E650	105mm f/2.5 AIS #102xxx
Nikon FM2 Chrome #7202xxx	Exc+	E190	105mm f/2.5 AIS (boxed)	Exc+	E190	105mm f/2.5 AIS (boxed)	Exc+	E190	105mm f/2.5 AIS (boxed)
Nikon FM2 Chrome #7667xxx	Exc+	E230	105mm f/2.8 AIS Macro + hood #302xxx (boxed)	Exc+	E230	105mm f/2.8 AIS Macro + hood #302xxx (boxed)	Exc+	E230	105mm f/2.8 AIS Macro + hood #302xxx (boxed)
Nikon FM2 Black #7182xxx Sold	Exc+	E190	135mm f/3.5 Nikkor-Q AI Converted #968xxx	Exc+	E190	135mm f/3.5 Nikkor-Q AI Converted #968xxx	Exc+	E190	135mm f/3.5 Nikkor-Q AI Converted #968xxx
Nikon FM2n Chrome #8074xxx	Exc+	E190	135mm f/2.8 AI #846xxx Sold	Exc+	E190	135mm f/2.8 AI #846xxx Sold	Exc+	E190	135mm f/2.8 AI #846xxx Sold
Nikon FM2n Chrome #8276xxx	Exc+	E230	180mm f/2.8 AIS ED #393xxx Sold	Exc+	E230	180mm f/2.8 AIS ED #393xxx Sold	Exc+	E230	180mm f/2.8 AIS ED #393xxx Sold
Nikon FM2n Chrome #8429xxx	Exc+	E190	180mm f/2.8 AIS ED #445xxx	Exc+	E190	180mm f/2.8 AIS ED #445xxx	Exc+	E190	180mm f/2.8 AIS ED #445xxx
Nikon FM2n Chrome #8562xxx	Exc+	E250	200mm f/4 Nikkor-Q AI Converted #628xxx	Exc+	E250	200mm f/4 Nikkor-Q AI Converted #628xxx	Exc+	E250	200mm f/4 Nikkor-Q AI Converted #628xxx
Nikon FM2n Chrome #7513xxx	Exc+	E220	200mm f/4 AIS Macro #192xxx	Exc+	E220	200mm f/4 AIS Macro #192xxx	Exc+	E220	200mm f/4 AIS Macro #192xxx
Nikon FM2n Black #7535xxx	Mint-	E320	200mm f/4 AIS Macro #205xxx	Mint-	E320	200mm f/4 AIS Macro #205xxx	Mint-	E320	200mm f/4 AIS Macro #205xxx
Nikon FM2n Black #7571xxx	User	E190	300mm f/2 AIS ED with high case	User	E190	300mm f/2 AIS ED with high case	User	E190	300mm f/2 AIS ED with high case
Nikon FM2n Black #3702xxx (boxed)	Mint-	E320	300mm f/2.8 AIS ED	Mint-	E320	300mm f/2.8 AIS ED	Mint-	E320	300mm f/2.8 AIS ED
Nikon FE Chrome #3083xxx	Exc+	E150	300mm f/4.5 AIS #511xxx	Exc+	E150	300mm f/4.5 AIS #511xxx	Exc+	E150	300mm f/4.5 AIS #511xxx
Nikon FE Chrome #3454xxx	User	E110	500mm f/8 Reflex-Nikkor C	User	E110	500mm f/8 Reflex-Nikkor C	User	E110	500mm f/8 Reflex-Nikkor C
Nikon FE Chrome #3853xxx	Exc+	E170	600mm f/4 AIS ED + hood #177xxx Sold	Exc+	E170	600mm f/4 AIS ED + hood #177xxx Sold	Exc+	E170	600mm f/4 AIS ED + hood #177xxx Sold
Nikon FE Chrome #3862xxx	Exc+	E150	28-85mm f/3.5 AIS #232xxx (boxed)	Exc+	E150	28-85mm f/3.5 AIS #232xxx (boxed)	Exc+	E150	28-85mm f/3.5 AIS #232xxx (boxed)
Nikon FE Chrome #4076xxx	Exc+	E150	28-85mm f/3.5-4.5 AIS #242xxx Sold	Exc+	E150	28-85mm f/3.5-4.5 AIS #242xxx Sold	Exc+	E150	28-85mm f/3.5-4.5 AIS #242xxx Sold
Nikon FE Chrome #4447xxx	Mint-	E200	35-70mm f/3.5 AI #798xxx	Mint-	E200	35-70mm f/3.5 AI #798xxx	Mint-	E200	35-70mm f/3.5 AI #798xxx
Nikon FF Black #3135xxx	User	F110	35-70mm f/3.5 AIS #806xxx	User	F110	35-70mm f/3.5 AIS #806xxx	User	F110	35-70mm f/3.5 AIS #806xxx
Nikon FE Black #3576xxx	Exc+	E180	35-70mm f/3.5 AIS #967xxx	Exc+	E180	35-70mm f/3.5 AIS #967xxx	Exc+	E180	35-70mm f/3.5 AIS #967xxx
Nikon FE Black #3985xxx	Exc+	E180	35-105mm f/3.5-4.5 AIS #182xxx	Exc+	E180	35-105mm f/3.5-4.5 AIS #182xxx	Exc+	E180	35-105mm f/3.5-4.5 AIS #182xxx
Nikon FE Black #4157xxx	Exc+	E150	35-135mm f/3.5-4.5 AIS #239xxx	Exc+	E150	35-135mm f/3.5-4.5 AIS #239xxx	Exc+	E150	35-135mm f/3.5-4.5 AIS #239xxx
Nikon FE2 Chrome #2393xxx	Exc+	E210	35-135mm f/3.5-4.5 AIS #251xxx	Exc+	E210	35-135mm f/3.5-4.5 AIS #251xxx	Exc+	E210	35-135mm f/3.5-4.5 AIS #251xxx
Nikon FE2 Black #5172xxx	Exc+	E190	35mm f/3.5-135mm f/3.5-4.5 (AIS Fit)	Exc+	E190	35mm f/3.5-135mm f/3.5-4.5 (AIS Fit)	Exc+	E190	35mm f/3.5-135mm f/3.5-4.5 (AIS Fit)
Nikon F3 #1443xxx	User	E150	35-200mm f/3.5-4.5 AIS #206xxx	User	E150	35-200mm f/3.5-4.5 AIS #206xxx	User	E150	35-200mm f/3.5-4.5 AIS #206xxx
Nikon F3 #1591xxx Beautiful condition	Exc+	E170	43-85mm f/3.5 AI #798xxx	Exc+	E170	43-85mm f/3.5 AI #798xxx	Exc+	E170	43-85mm f/3.5 AI #798xxx
Nikon F3 #1845xxx Bargain	Mint-	E250	TC-2C1 #432xxx	Mint-	E250	TC-2C1 #432xxx	Mint-	E250	TC-2C1 #432xxx
Nikon F3 HP #1375xxx	Exc+	E140		Exc+	E140		Exc+	E140	
	Exc+	E190		Exc+	E190		Exc+	E190	

Hasselblad

Pre-owned Canon

EOS-1Di MkIII (Complete; boxed) Low Activation	Exc+	E3900
EOS-1V	Exc+	E390
EOS-1N RS (boxed)	Exc+	E290
EOS-3	Exc+	E290
EOS-3	Exc+	E290
EF24mm f/2.8 + hood (boxed)	Exc+	E290
EF50mm f/1.0 USM	Exc+	E3290
Sigma 50mm f/2.8 DG Macro	Exc+	E180
EF85mm f/1.2L USM II + hood (boxed)	Exc+	E1350
EF135mm f/2.8 Soft Focus (boxed) Sold	Exc+	E230
EF200mm f/1.8L USM + hood	Exc+	E2590
EF200mm f/2.8L USM	Exc+	E470
EF300mm f/2.8L USM + hood & Flight Case Sold	Exc+	E1590
EF300mm f/4L USM Image Stabilizer	Exc+	E850
EF400mm f/2.8L USM + hood & Flight Case	Exc+	E2480
EF400mm f/2.8L USM Image Stabilizer + hood	Exc+	E2850
EF600mm f/2.8L USM Image Stabilizer + hood	Exc+	E4950
Sigma 800mm f/5.6 AF APO + hood & flight case	Exc+	E1490
FD800mm f/5.6L + hood & flight case	Exc+	E1750
EF517-85mm f/4-5.6 USM IS + hood	Exc+	E2350
EF24-85mm f/3.5-5.6 USM (Silver grey colour)	Exc+	E160
EF24-85mm f/3.5-5.6 USM (boxed)	Exc+	E200
EF24-70mm f/2.8L USM	Exc+	E850
EF24-105mm f/4L USM IS + hood	Exc+	E720
EF28-105mm f/3.5-5.6 USM II (boxed)	Exc+	E160
EF28-135mm f/3.5-5.6 USM IS + hood	Exc+	E250
EF28-135mm f/3.5-5.6 USM IS + hood (boxed)	Exc+	E280
EF70-200mm f/4L USM + hood (boxed)	Exc+	E450
Sigma 1.4X APO DG Tele-Converter	Exc+	E110

Pre-owned Nikon Autofocus

Nikon D2Xs (complete boxed) 58000 Actuations	Exc+	E390
Nikon D2Hs Body Only Under 9600 Actuations	Exc+	E450
Nikon D300 + Charger & manual	Exc+	E80
Nikon D200 with Grip + Charger Sold	Exc+	E240
Nikon D200 + Charger Sold	Exc+	E220
Nikon 070 with 28-80mm f/3.5-5.6G + Charger	Exc+	E590
Nikon D50 + 16-55mm AF-S DX (complete, boxed)	Exc+	E80
Nikon F5 #3015xxx Sold	Exc+	E550
Nikon F5 #3115xxx	Exc+	E590
Nikon F4S #2212xxx (boxed) Sold	Exc+	E130
Nikon F4S #2319xxx Sold	Exc+	E320
Nikon F100 #2123xxx Sold	Exc+	E450
Nikon F100 #2077xxx Sold	Exc+	E260
Nikon F100 #2212xxx (boxed)	Exc+	E220
Nikon F90 #2006xxx Now E70	Exc+	E490
Nikon F90X #2116xxx Now E160	Exc+	E220
Nikon F90X #2248xxx Now E110	Exc+	E220
Nikon F90X #2402xxx Now E120	Exc+	E250
Nikon F90X #2491xxx Now E120	Exc+	E450
Nikon 35Ti with Pouch & Instructions	Exc+	E70
10mm f/2.8 AF-S DX Fisheye Sold	Exc+	E110
16mm f/2.8 AF-D Fisheye Sold	Exc+	E230
Sigma 20mm f/2.8 ED DG	Exc+	E270
24mm f/2.8 AF-D (boxed)	Exc+	E80
Sigma 28mm f/2.8 EX DG + hood (boxed)	Exc+	E450
Sigma 70mm f/2.8 EX DG Macro + hood (boxed)	Exc+	E390
105mm f/2.8 AF-D Macro (boxed) Sold	Exc+	E7900
300mm f/2.8 AF-1 ED	Exc+	E690
300mm f/2.8 AF-1 ED + hood Sold	Exc+	E190
400mm f/2.8 AF-S ED + hood	Exc+	E190
500mm f/4 AF-S II + hood & Case white finish	Exc+	E1290
Sigma 10-20mm f/4-5.6 DC HSM + hood Sold	Exc+	E320
12-24mm f/4.5 AF-S DX + hood Sold	Exc+	E220
16-85mm f/3.5-5.6G AF-S DX + hood (boxed)	Exc+	E270
17-55mm f/2.8G AF-S DX + hood Sold	Exc+	E250
18-70mm f/3.5-5.6G AF-S DX	Exc+	E190
18-200mm f/3.5-5.6G AF-S DX VR Sold	Exc+	E230
20-35mm f/2.8 AF-D + hood Sold	Exc+	E270
Sigma 21-35mm f/3.5-4.2 AF-S	Exc+	E270
24-120mm f/3.5-5.6 AF-D (boxed) Sold	Exc+	E280
24-120mm f/3.5-5.6G AF-S VR Sold	Exc+	E220
28-70mm f/2.8 AF-S ED + hood & hard case Sold	Exc+	E80
28-105mm f/3.5-5.6 AF-D	Exc+	E170
35-135mm f/3.5-5.6 AF	Exc+	E1550
70-210mm f/4-5.6 AF Sold	Exc+	E420
70-210mm f/4-5.6 AF	Exc+	E390
80-200mm f/2.8 AF-D ED + hood 1 Touch	Exc+	E650
80-200mm f/2.8 AF-S ED + hood no Tripod Collar	Exc+	E1090
Sigma 100-300mm f/4 EX DG 4SM hood (boxed)	Exc+	E650
Canon 140mm f/2.8 Sonnar T* (boxed) for 645	Exc+	E1450
Fuji GW690 III Counter-61 (65mm)	Exc+	E750
Fuji GW670 III (boxed) Counter-21	Exc+	E1250
Fuji GW690 III (boxed) Counter-10	Exc+	E290
Fuji G617 with 90mm f/5.6 Fujinon SMD + View	Exc+	E490
Finder & Center Filter	Exc+	E390
Fuji GA645 (60mm f/4) Sold	Exc+	E450
Fuji GS645 Wide 60 Sold	Exc+	E690
Mamiya 7II + 80mm f/4L + Hood	Exc+	E320
Mamiya 50mm f/4.5L + hood & V/finder	Exc+	E430
Mamiya 50mm f/4.5L + hood & V/finder	Exc+	E420
Mamiya 65mm f/4L	Exc+	E490
Mamiya 150mm f/4.5L + hood (boxed)	Exc+	E750
Pentax 135mm f/4 Macro-Takumar for Pentax 67	Exc+	E850
Pentax 165mm f/4 SMC Leaf Shutter Latest	Exc+	E590
Rolleiflex 2.8F (80mm Planar)	Exc+	E550
Rolleiflex 2.8F (80mm Planar)	Exc+	E150
Schneider 150mm f/3.5 PQ Sonnar HFT (600C)	Exc+	E350
Schneider 180mm f/2.8 PQ Tele-Sonnar HFT	Exc+	E750
Rodenstock 65mm f/4.5 Grandson-N MC with	Exc+	E250
Center Filter	Exc+	E120
Schneider 80mm f/4.5 Super-Symmar XL (boxed)	Exc+	E90
Schneider 90mm f/8 Super-Angulon light scuffs on	Exc+	E170
front glass	Exc+	E190
Schneider 120mm f/5.6 Makro-Symmar HM	Exc+	E60
Rodenstock 210mm f/5.6 Sirona-N MC	Exc+	E80

Pre-owned Leica

Leica ME Silver (boxed)	Exc+	E1890
Leica M7 0.72 Black	Exc+	E1350
Leica M7J with 50mm Elmar #904-25 (boxed)	Exc+	E890
Leica M3 0.72 TIT. Black	Exc+	E390
Leica M6 Black #725xxx Early Welder	Exc+	E850
Leica M6 Black #796xxx	Exc+	E790
Leica M6 Black #2275xxx (boxed) Sold	Exc+	E850
Leica M6 3 Lugs #1375xxx	Exc+	E650
Leica M4-P Chrome #2500 (70th Anniversary)	Exc+	E1190
Leica M4-P #162xxx Sold	Exc+	E490
Leica M4 #1184xxx	Exc+	E890
Leica M4 #1207xxx Black Paint	Exc+	E790
Leica M4 #2 #1465xxx	Exc+	E650
Leica M7S #755xxx DW	Exc+	E790
Leica M6 #912xxx DW Sold	Exc+	E690
Leica M6 #912xxx SW	Exc+	E550
Leica M6 #1047xxx SW	Exc+	E650
Leica M6 #1133xxx Sold	Exc+	E750
Leica M6 #1075xxx Sold	Exc+	E450
Leica M6 #865xxx	Exc+	E850
Leica M6 #878xxx	Exc+	E690
Leica M6 1528 Wide Angle Finder (boxed) Latest	Exc+	E390
Leica M4 (boxed)	Exc+	E350
21mm f/2.8 Elmar-M + hood	Exc+	E1090
21mm f/2.8 Elmar-M ASPH + hood #6855xxx	Exc+	E1450
21mm f/2.8 Elmar-M ASPH + hood Silver Sold	Exc+	E1690
21mm f/4 Super-Angulon #1675xxx Rare	Exc+	E890
28mm f/2.8 Elmar-M #3598xxx 3rd Version	Exc+	E750
28-35-50mm f/4 Tri-Elmar-M ASPH + hood 6 Bl	Exc+	E1750
35mm f/1.4 Summilux-M + hood 3447xxx German	Exc+	E890
35mm f/2 Summicron #2711xxx Sold	Exc+	E650
35mm f/2 Summicron-M ASPH #3943xxx (boxed)	Exc+	E1150
35mm f/2 Summicron-M ASPH #3944xxx	Exc+	E1050
35mm f/2 Summicron-M ASPH Silver #3978xxx 6 Bl	Exc+	E1190
35mm f/2 Summicron with Specs (M3 f/4) Original box	Exc+	E650
35mm f/2.8 Summicron with Specs (M3 f/4) #2949xxx	Exc+	E420
50mm f/1.4 Summilux + hood #1584xxx	Exc+	E950
50mm f/1.4 Summilux-M Silver #3780xxx Built in hood	Exc+	E1150
50mm f/2 Summicron-M + hood #3449xxx	Exc+	E650
50mm f/2.8 Elmar Chrome #2123xxx	Exc+	E390
50mm f/2.8 Elmar-M Silver #3805xxx Sold	Exc+	E490
50mm f/2.8 Elmar-M #3426xxx built in hood Sold	Exc+	E470
50mm f/2.8 Elmar-M #3926xxx built in hood (boxed)	Exc+	E650
50mm f/4 Elmar (Collapsible) Chrome #1490xxx	Exc+	E190
50mm f/4 Elmar-C #2605xxx Sold	Exc+	E170



Making a wedding album

Photo albums are a time-honoured accompaniment to many happy occasions, and weddings are no exception. **Barney Britton** offers advice on planning an album, and takes a look at some of the best online photobook services currently available as well as two high-quality DIY options for the keen home printer

Before you start...

Everything in the right place

A photo album is like making a compilation tape – you have to get everything in the right order. The most obvious order for a wedding album might be chronological, but it isn't necessarily the best way. Consider grouping: if you shot a photograph of the groom's family in the morning, and the bride's family in the afternoon, it makes sense to place the two images alongside each other. This might sound obvious, but all the online photobook services I tested for this article feature an 'autofill' option that places images in strict chronological order unless you intervene. Also, make sure that you are ruthless in your image selection, and exclude duplicates.

Find your best shot

Always file your best shot first – it's a good rule of thumb for working photographers and worth keeping in mind when creating a wedding album. If there's a particular image that you're really proud of, make sure it gets the prominence it deserves. Some photobooks have an aperture in the cover for an image to be seen through, so if you've got a really good shot of the bride and groom together, don't just trust autofill – put it on the first page. Alternatively, perhaps it would look really good spread over a couple of pages, or on the cover. If you do place the image over two pages, though, be aware that some of the picture may get lost in the 'gutter' along the spine.

Cropping and positioning

All the online photobook services that I've looked at in this article allow the pages to be edited to some extent, and usually include optional page formats including different aspect ratios. Before you begin creating your own photobook, consider which images will work well in different formats. Also, bear in mind that if you have dropped an image heavily prior to uploading it, you may not have adequate resolution to maintain quality once the photobook is printed. Finally, if you're ordering online, it might be a good idea to convert your images into the sRGB colour space unless you're specifically instructed to do otherwise. This should guarantee that the colours on your screen match the colours in the final print.

PIXUM EASYBOOK XL

from £39.99

(for standard 26 pages; up to 130 pages available) **Dimensions:** 30x30cm **Paper weight:** 200gsm **Software:** Pixum EasyBook (Windows, Mac, Linux)

1 Pixum may not be a familiar name to many UK photographers, but it offers one of the widest range of photobooks and online printing services around. Based in Germany, Pixum describes itself as a 'daughter company' to Cewe, and although Pixum offers a slightly different range of products, it uses the same lab and its Pixum Easybook software is similar to that used by Cewe. This software is colourful and exceptionally easy to use. Of all the services that I used for this article, Pixum (along with Cewe) has the best user interface, and pushing and pulling images around my book's virtual pages was as easy as moving prints on a table top. An optional 'autofill' option lays out your book automatically, and because the resulting layout can be edited it provides a good starting point for a more considered design. This saves a lot of time, although by default some images are used as full-bleed backgrounds on spreads, which makes the pages look cluttered. However, they are easily deleted.

My Pixum photobook arrived promptly, on the third working day after I placed the order. Images look colourful and crisp, with the exception of a couple taken at a high ISO setting, which look a little noisier on the page than they did on screen. I chose a blue linen cover for my photobook, and the quality of the cover and binding is excellent.

● www.pixum.co.uk



PHOTOBOX CRYSTAL DELUXE PHOTOBOOK

£38.99

(for standard 26 pages; up to 100 available)

Dimensions: 22x29cm **Paper weight:** 170gsm

Software: None required (web browser-based interface)

The PhotoBox Crystal Deluxe photobook is specifically aimed at photographers making wedding or event albums. The glossy hardcover book is decorated with tiny Swarovski glass crystals and the design is highly customisable. There is a choice of two cover designs and up to nine pictures per page.

PhotoBox does not require any software to be installed on your computer. Instead, you simply create a gallery of images, upload them and produce your photobook from within your normal web browser. It is also possible to upload images from Google's Picasa and from a Flickr account. PhotoBox has been offering online printing services for a number of years, and it shows in its neat and easy-to-use interface. Adding images to the pages is very straightforward, and the pictures can be moved and resized inside their bounding boxes and edited with ease. Captions are easy to create, too, although because the pages of my book are black, the white text is difficult to see on screen.

The Crystal Deluxe photobook arrived on the fifth working day after I placed my order, and the printing and reproduction of my images is first class. My only concern is that the glossy paper that covers the cardboard cover is not stuck particularly well around the edges, leaving a 'bubble' that looks and feels rather cheap.

● www.photobox.co.uk

SNAPFISH SIGNATURE 12X12IN PHOTOBOOK

£39.99

(for standard 20 pages; up to 150 available)

Dimensions: 30x30cm **Paper weight:**

170gsm **Software:** None required (web browser-based interface)

Like PhotoBox, Snapfish uses a browser-based interface for creating its photobooks, and requires no additional software download. Creating a book is easy, and the autofill function saves time and provides a good starting point for the customisation of pages and layout. I was very impressed by how easy it is to adjust images in the Snapfish interface, and a range of adjustments including contrast/brightness, cropping and monochrome conversions are possible. Also worthy of note is a very user-friendly text-editing interface with a useful range of fonts.

My Snapfish photobook arrived promptly on the third working day after I placed the order. Genuine leather and velvet covers are available, and I ordered the black leather cover. I am very impressed by the finish and the quality of the binding, and I am pleased to see that Snapfish prints its logo inconspicuously on the final page, so it doesn't detract from the high-quality, minimalist finish of the book. My only concern about the Snapfish book is that all my images show very faint vertical lines, which become obvious on close inspection. At normal viewing distances, however, image quality is perfectly acceptable. All in all, though, considering the excellent interface and fast service, this book is excellent value for money.

● www.snapfish.co.uk

BONUSPRINT LARGE PHOTOBOOK

£29.99

(for standard 30 pages; up to 60 available

(+£5 for printed jacket) **Dimensions:** 30x30cm

Paper weight: 170gsm **Software:** Bonusprint Digital Photo Service (Windows only)

Bonusprint offers a wide range of online digital printing services, including photobooks. The Bonusprint Large photobook is available in a linen or faux leather cover, in a choice of four colours. For an extra £5 it is also possible to create a photo cover that is printed on Kodak photo paper, which is the option I selected here.

Creating a photobook with Bonusprint's Digital Photo Service software can be a fairly frustrating process. If you decide to fine-tune the autofill layout, or create your own from scratch, little tick boxes appear alongside images that you've already used in the book. This is to prevent duplication, but when the software automatically saves your progress (which it does regularly), the tick boxes are wiped. Consequently, if you have a lot of images, getting them all on to the pages without duplication is a time-consuming process.

My Bonusprint photobook arrived on the fourth working day after I ordered it, and the quality of the binding is very good. I am less pleased with the printing, though, which shows a yellow cast on several pages. This is in contrast to the cover photograph, which is very contrasty and slightly blue. Worryingly, too, one image in the book has been printed at an inexplicably low resolution, and is heavily pixelated.

● www.bonusprint.co.uk



MYPHOTOBOOK MAXI PHOTOBOOK

£69.95

(for standard 36 pages; up to 250 available)

Dimensions: 30x30cm **Paper weight:** 250gsm **Software:** Myphotobook (Windows and Mac)

Myphotobook is one of the more expensive services included in this roundup, and I would guess that most enthusiast photographers will balk at the £259.95 cost of a 250-page, leather-bound Maxi photobook. The standard 36-page book that I've created is considerably cheaper, but this is an unashamedly premium service.

Myphotobook's software is compatible with Mac and Windows computers, and downloads and installs very easily. However, Myphotobook's interface is very dense and cluttered, and the generally monochrome design doesn't help make it any more user-friendly. Although there is a good range of style templates available for the book's pages, it isn't possible to drag, overlay or rotate images in the same way as you can in, for example, the Cewe and Pixum software. This is a little disappointing given the cost of the service.

However, all was forgiven when the myphotobook book arrived on my desk, on the fifth working day after I ordered it. The binding and printing are first class, and luxurious heavyweight art paper pages between the cover and first/last pages are a nice touch. The heavy 250gsm paper has a high-quality look and feel, too, and images are reproduced accurately. This is an expensive service, but you do get what you pay for.

● www.myphotobook.co.uk



CEWE XL PHOTOBOOK

£44.99

(for standard 26 pages; up to 82 available)

Dimensions: 30x30cm **Paper weight:** Fuji film album photo paper **Software:** Cewe Photo World (Windows, Mac, Linux)

Cewe and Pixum photobooks are printed in the same lab, and the Cewe XL photobook in its conventional form is virtually identical to the Pixum Easybook XL. However, both Cewe and Pixum offer a version of the book printed on photographic paper, and it is this option that I have taken here.

The Cewe Photo World software is very similar to Pixum Easybook, which makes it among the easiest to use of all the services I have tested. However, you must select 'photo paper' as the first step in creating a book, and it must be said that this crucial step isn't very clearly flagged up. In fact, the first time I attempted to make this book I missed the relevant tab in the Cewe Photo World software and selected 'XL Photobook', expecting (in vain) to be able to select 'photo paper' at a later stage.

My Cewe photobook arrived on the fifth working day after I ordered it, and the difference that genuine photo paper makes is profound. The pages are thick and heavy, and very well bound, so even on a double-page spread nothing gets lost in the gutter down the spine. In general, the quality of photographic reproduction is superb, although images in this photobook do appear rather oversharp. While this isn't a problem at normal viewing distances, halos around high-contrast edges can be seen when the pages are viewed close-up.

● www.cewe-photobook.co.uk

KODAK GALLERY SIMON+KABUKI WEDDING ALBUM

£24.99

(for leather cover and standard 20 pages;

£19.99 for linen or matte cover) **Dimensions:** 26x23cm **Paper weight:** 200gsm **Software:** Kodak Gallery Upload Software (Windows only)

This is the cheapest service in the roundup, and I was attracted to the Kodak Gallery Simon+Kibuki wedding book because of its unusual design.

The Simon+Kibuki range is new to Kodak's online photobook service, and comprises a wedding album and two baby albums, for a boy and girl respectively. Designing the wedding book was easy, but only after I had overcome some teething problems with the Kodak Gallery software. I had to uninstall and reinstall the software several times and update my system repeatedly in order to convince it that I had the correct Macromedia Flash plug-in. Once my images were successfully uploaded, the only serious barrier to creating a book with the Kodak interface is that there is no indication of which images from a gallery have been included in the book's layout. This means that if you want to extensively redesign the pages after using autofill, or start from scratch, you need to be very careful to avoid duplicating or omitting pictures from the layout.

My Kodak photobook arrived on the fourth working day after I ordered it, and I am very impressed by both the binding and print quality. My pictures are bright and colourful, albeit a little on the warm side, but overall I am very pleased, especially given the relatively modest price of the service.

● www.kodakgallery.co.uk



BOB BOOKS

£48.99

(for standard 24 pages; up to 120 available)

Dimensions: 30x30cm **Paper weight:** 200gsm (170gsm for smaller size books)
Software: Bobbooks (Windows only)

Printed and bound in Switzerland, Bob Books uses a patented binding system which, it claims, also allows pages to open out flat. Bob Books software is Windows only, although Mac users can create layouts using Adobe Photoshop via a process detailed on the 'download' page of www.bobbooks.co.uk.

Of all the photobook creation software that I used for this article, Bob Books was, unfortunately, the worst. Editing options are surprisingly limited, and it is not possible, for example, to shift images within their bounding boxes in the page layout. Text input is a little clunky as well, and there is a limited range of fonts that lacks a truly 'formal' style but includes – bizarrely – Wingdings. Worst of all is that on my system the software crashed very frequently.

My Bob Books photobook took the longest to arrive, on the 11th working day after I ordered it, but despite the frustrations I had to endure while creating it I am very pleased with the quality of the final product. The construction and binding really are excellent, and print quality is exceeded only by the genuine photo paper of the Cewe book. My only significant gripe is that despite Bob Book's claims, the pages don't open out to be completely flat, and a double-page portrait has suffered from part of my subject's face disappearing into the gutter.

● www.bobbooks.co.uk

ILFORD PHOTO ALBUM KIT

£16.99

Dimensions: A4 (printable area) **Paper Weight:** 200gsm **Software:** Ilford Photo Album Kit (Windows only)

Online photobooks are very convenient, but if you've got an inkjet printer at home, why not make your own? The Photo Album Kit from Ilford contains everything you need to make your own high-quality wedding album, and comprises 15 sheets of Ilford Photo Glossy Paper, plus two translucent interleaves for the first and last pages and a hard leather-effect cover.

Creating one is very easy with the supplied software, which actually looks a great deal like many of the programs I have used to create the online photobooks elsewhere in this article. The only difference is that in the final stage in the workflow the pages come out of your desktop printer rather than being sent away to a remote lab.

You don't have to use the included layout software, though, and I found that with a little trial and error it is perfectly easy to create my own page layouts in Photoshop. More confident digital photographers (and Mac or Linux users) may prefer to take this approach from the beginning, since it allows much more flexibility of design.

Putting this album together is very easy indeed, although the paper is rather thin and the lack of interleaves between each print does carry the theoretical risk of degradation of the printed surface over time.

● www.ilford.com

HAHNEMÜHLE FINE ART INKJET PHOTO ALBUM

£29.31

Dimensions: A4 (printable area) **Paper Weight:** 256gsm **Software:** Not included, available from Fotospeed on request (Windows only)

Hahnemühle is a well-established maker of photographic paper, and offers a range of high-quality inkjet papers for the enthusiast photographer. This album comes with 20 sheets of its excellent Natural Art Duo paper and 22 translucent interleaves to protect the printed surface of the pages. Each page is slightly longer than A4 to accommodate the binding area, which is perforated with two holes for the included screw-in bolts. When the album is put together, these bolts are concealed underneath a black cardboard flap. Two covers are available – hard cardboard or a leather-effect – and both are well constructed. Putting the finished album takes just moments, and the metal bolts ensure that everything is firmly held in place. ICC profiles can be downloaded from the Hahnemühle website, and Fotospeed can also create a custom profile, free of charge, for its customers.

No software is currently included with this photobook, but page templates in the PSD (Photoshop) format can be supplied by Fotospeed (tel: 01249 714 555). I found that the quality of prints on this heavyweight paper is superb, and paper loaded perfectly using an Epson Stylus Photo R2880 printer. Matte papers of this type can be rather dusty, though, and care should be taken to avoid build-up on the rollers, which can prevent the paper feeding.

● www.hahnemuehle.com

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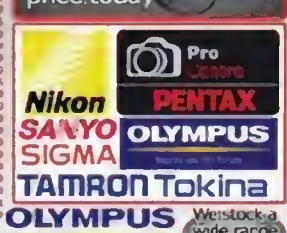
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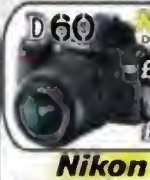
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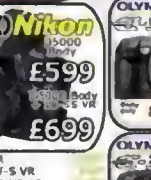
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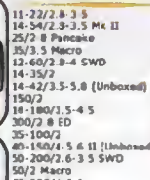
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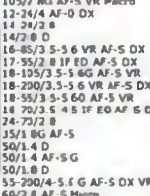
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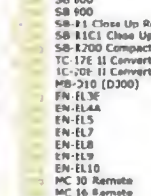
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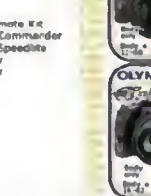
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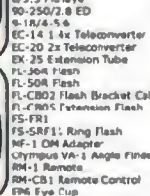
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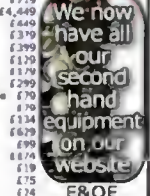
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16mm f2.8D AF Fisheye Nikkor	£553.99	or	£23 mth	200mm f2.8 AF-S VR	£3994.99	or	£126 mth	55-200mm f4.5-5.6G AF-S DX VR IF-ED	£229.99	or	£10 mth
20mm f2.8D AF Nikkor	£413.99	or	£19 mth	300mm f4 AF-S IF-ED	£988.99	or	£41 mth	70-300mm f2.8 AF-S IF-ED G VR Nikkor	£1513.99	or	£62 mth
24mm f2.8D AF Nikkor	£323.99	or	£14 mth	300mm f2.8G AF-S VR Nikkor	£3894.99	or	£158 mth	70-300mm f4.5-5.6G AF-S VR IF-ED	£423.99	or	£18 mth
24mm f3.5D PC-E ED Perspective Control	£1343.99	or	£55 mth	400mm f2.8G AF-S ED VR Nikkor	£6389.99	or	£259 mth	80-400mm f4.5-5.6 AF-D VR Lens	£1144.99	or	£47 mth
28mm f2.8D AF Nikkor	£213.99	or	£9 mth	500mm f4.5D AF-S VR Nikkor	£5409.99	or	£228 mth	200-400mm f4G VR AF-S IF-ED Zoom Nikkor	£4783.99	or	£194 mth
35mm f1.8G AF-S DX	£113.99	or	£5 mth	600mm f4.5D AF-S VR Nikkor	£6779.99	or	£275 mth				
35mm f2.0D AF Nikkor	£248.99	or	£11 mth	12-24mm f4G AF-S IF-ED DX Zoom	£798.99	or	£33 mth				
45mm f2.8 PC-E Lens	£1389.99	or	£57 mth	14-24mm f2.8 AF-S G ED	£1283.99	or	£52 mth				
50mm f1.4D AF Nikkor	£210.99	or	£9 mth	16-85mm f3.5-5.6G AF-S DX ED VR	£443.99	or	£18 mth				
50mm f1.4G AF-S	£293.99	or	£17 mth	17-55mm f2.8G AF-S IF-ED	£1028.99	or	£42 mth				
50mm f1.8D AF Nikkor	£113.99	or	£5 mth	18-35mm f3.5-5.6G IF-ED	£381.99	or	£13 mth				
60mm f2.8G AF-S ED Micro Nikkor	£334.99	or	£16 mth	18-35mm f3.5-5.6G AF-S DX Zoom Nikkor	£494.99	or	£13 mth				
60mm f2.8D AF Micro	£349.99	or	£15 mth	18-55mm f3.5-5.6G AF-S DX ED MC II	£123.99	or	£10 mth				
85mm f1.8D AF Nikkor	£298.99	or	£13 mth	18-55mm f3.5-5.6G AF-S DX VR	£143.99	or	£13 mth				
85mm f1.4D AF Nikkor	£858.99	or	£36 mth	18-70mm f3.5-5.6G AF-S DX Zoom Nikkor	£298.99	or	£13 mth				
85mm f2.8D PC Micro Nikkor	£1278.99	or	£52 mth	18-105mm VR Lens	£713.99	or	£30 mth				
85mm f2.8 PC-E	£1299.99	or	£53 mth	18-135mm f3.5-5.6G AF-S DX IF-ED	£392.99	or	£13 mth				
105mm f2.8G AF-S VR IF-ED Micro Nikkor	£533.99	or	£24 mth	18-200mm f3.5-5.6G AF-S DX VR	£539.99	or	£22 mth				
105mm f2.8D AF DC Nikkor	£788.99	or	£32 mth	24-70mm f2.8 AF-S G ED	£1198.99	or	£49 mth				
135mm f2.0D AF DC Nikkor	£938.99	or	£39 mth	24-85mm f2.8D AF 200m Nikkor	£508.99	or	£21 mth				

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DIGITAL SLR ACCESSORIES

Model	AS-15	EN-EL9	MH-23	LH-5 AC	TP-5	CF-DC1	DR-6	DG-2	DK-22	Capture NX2	DK-5	DK-18	ML-3	UC-14	EG-D100	FSA-11	SB-400
D60	£18.59	£39.14	£34.24	£73.39	£24.46	£34.24	£105.73	£78.33	£3.91	£120.25	£3.81	£3.91	£14.87	£15.45	£15.85	£293.60	£128
Model	CF-D80	EN-EL3e	EN-SA	DK-21M	OK-5	SB-400	SC-78	ML-3	MC-DC1	BM-7	AS-15	MB-D80	DR-6	DG-2	Capture NX2	UC-14	SB-900
D90	£33.27	£48.93	£73.39	£19.56	£1.91	£149	£48.93	£14.97	£29.35	£18.84	£18.59	£127.22	£195.73	£76.33	£129.25	£15.95	£319
Model	EN-EL3e	MB-D10	TH-4 AC	EN-SA	MH-18A	MH-19	SB-900	WT-4	DK-17A	ML-3	DG-2	DK-18	DR-5	Capture NX2	MC-35	MC-36	MC-30
D700	£48.93	£233.91	£73.39	£73.39	£34.24	£195.73	£319	£18.70	£19.56	£185.94	£79.32	£5.89	£195.73	£126.25	£97.86	£117.43	£54.80
Model	EN-EL3e	MB-D10	WT-4	MH-18A	MH-19	TH-4 AC	EN-SA	DK-21M	DK-23	BA-8	DR-6	SC-78	MC-35	MC-36	DK-5	Camera Control Pro 2	BS-1a
D300	£49.93	£233.91	£19.70	£34.24	£195.73	£73.39	£73.39	£19.56	£3.91	£8.84	£195.73	£48.83	£97.86	£117.43	£3.91	£127.22	£4.88
Model	EN-EL4a	MH-21	MH-22	BL-4	DR-6	WT-48	OK-17A	MC-30	MC-36	ML-3	SC-78	DR-5	DG-2	DK-17M	Camera Control Pro 2	DK-18	MC-35
D3	£98.07	£177.22	£179.19	£12.71	£73.39	£519.70	£15.59	£34.80	£117.43	£185.94	£58.71	£195.75	£76.33	£19.56	£117.22	£5.86	£97.84

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EOS 1D Mark III

10.1 million pixels

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EF 17mm f4	£2149.99 or £88 mth	EF 135mm f2.8 Soft Focus	£348.99 or £15 mth	EF 28-105mm f3.5-4.5 USM2	£237.89 or £10 mth
EF 20mm f2.8 USM	£406.99 or £17 mth	EF 180mm f2.8 L USM	£1268.99 or £52 mth	EF 28-135mm f3.5-5.6 IS USM	£373.99 or £16 mth
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EF 28mm f1.8 II USM	£163.99 or £7 mth	EF 400mm f2.8 L IS USM	£6489.99 or £252 mth	EF 70-200mm f2.8 L IS USM	£1549.99 or £63 mth
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EF 85mm f1.8 USM	£313.99 or £13 mth	EF-S 17-55mm f2.8 IS USM	£793.99 or £33 mth		
EF-S 90mm f2.8	£1123.99 or £46 mth	EF-S 18-200mm f3.5-5.6 IS	£689.99 or £28 mth		
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Canon DIGITAL SLR ACCESSORIES

Canon EOS 450D	BG-E5	LP-E5	HL-E5	LC-E5	CBC-E5	CA-PSA400	CA-S70	AOX-E2	IS-B0N3	TCB0N3	LC-5	Angle Finder C	EP-EX15	RF-EF	DotSeries	CUP-EF	EW-1000mm	EH-19	IFC-450D	
	£117.22	£39.14	£29.35	£39.14	£88.07	£68.50	£23.48	£17.61	£17.61	£146.80	£17.53	£74.5	£8.31	£6.75	£19.56	£34.24	£48.93			
Canon EOS 40D	BG-E2N	OSKE1	BP511	CB-SL	CA-PSA400	CA-S70	AOX-E2	IS-B0N3	TCB0N3	LC-5	Angle Finder C	EP-EX15	RF-EF	DotSeries	CUP-EF	EW-1000mm	EH-19	IFC-450D		
	£122.34	£132.49	£53.02	£39.14	£88.07	£53.83	£58.71	£39.14	£97.86	£322.96	£146.80	£17.53	£5.95	£8.31	£5.58	£58.21	£27.39			
Canon EOS 5D Mark II	BG-E6	LP-E6	Wide Strap L6	OSKE3	RC-S	CB-S70	CA-PSA400	CA-S70	AOX-E2	IS-B0N3	TCB0N3	LC-5	Angle Finder C	EP-EX15	RF-EF	DotSeries	CUP-EF	EW-1000mm	EH-19	IFC-450D
	£229.00	£69	£19.54	£132.49	£17.61	£88.07	£53.83	£58.71	£39.14	£97.86	£322.96	£146.80	£17.53	£5.95	£8.31	£5.58	£58.21	£27.39		
Canon EOS 1D Mark III	LPE4	AOX-E4	LCE4	CB-S70	RSB0N3	CB-TCB0N3	LCS	Angle Finder C	Antilog	Dioptrics	Eyepiece IG	Focus Screen L	WTF-E2	OSKE3	Hand Strap E1	Wide Strap L6	IFC-1000			
	£97.86	£88.07	£293.80	£28.30	£39.14	£97.86	£322.96	£146.80	£24.46	£19.58	£9.78	£25.44	£586.24	£132.49	£20.55	£19.54	£27.39			
Canon EOS 1D Mark II	LPE4	AOX-E4	LCE4	CB-S70	RSB0N3	CB-TCB0N3	LCS	Angle Finder C	Antilog	Dioptrics	Eyepiece IG	Focus Screen L	WTF-E2	OSKE3	Hand Strap E1	Wide Strap L6	IFC-1000			
	£97.86	£88.07	£293.80	£28.30	£39.14	£97.86	£322.96	£146.80	£24.46	£19.58	£9.78	£25.44	£586.24	£132.49	£20.55	£19.54	£27.39			

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Olympus E-620

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A230 + 18-55mm f3.5-5.6 DT lens	£444.99 WAS £478
A230 + 18-55mm + 55-200mm	£574.99 WAS £598.99



Sony A350

A350 Body Only	£345 WAS £348.99
A350 + 18-70mm lens	£398.99 or £17 mth
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A350 + 18-200mm lens	£629.99 or £26 mth



Sony Alpha 380
The Sony Alpha 380 Digital SLR Body is a light, compact and easy-to-use 14.2 megapixel DSLR. It comes with SteadyShot Inside and Quick AF Live View. HD output and a 2.7" TFT LCD Screen.

A380 BODY ONLY	£569.99 WAS £589
A380 + 18-55mm + 55-200mm	£747.99 WAS £759.99
A380 + 18-55mm f3.5-5.6 DT lens	£594.99 WAS £608.99



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Pentax K-M
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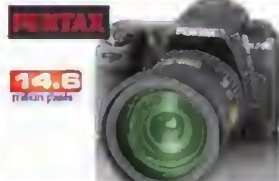
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K-7 + 18-55 II + 50-200mm	£1324.99 or £54 mth

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10mm f1.8 EX DC HSM	£568.99	or £24 mth
15mm f2.8 EX DG FishEye	£558.99	or £23 mth
20mm f1.8 EX DG	£478.99	or £20 mth
24mm f1.8 EX DG	£398.99	or £17 mth
28mm f1.8 EX DG	£322.99	or £14 mth
30mm f1.4 EX DC HSM (62mm)	£308.99	or £16 mth
50mm f2.8 EX DG Macro (Canon Fit)	£238.99	or £10 mth
50mm f1.4 EX DG HSM (Sigma Fit)	£358.99	or £15 mth
70mm f2.8 EX DG Macro	£383.99	or £16 mth
105mm f2.8 EX DG Macro	£564.99	or £23 mth
180mm f2.8 EX DG Macro	£727.99	or £30 mth
300mm f2.8 EX DG HSM	£2188.99	or £89 mth
500mm f4.5 EX DC HSM	£1788.99	or £154 mth
800mm f5.6 EX DC HSM	£5248.99	or £213 mth
10-20mm f4.5 EX DC HSM	£677.99	or £28 mth
12-24mm f4.5 EX DC HSM	£677.99	or £28 mth
17-70mm f2.8-4.5 DC	£246.99	or £10 mth
18-50mm f3.5-5.6 DC (Four Thirds Fit)	£73.99	or £3 mth
18-50mm f3.5-5.6 DC (Canon Fit)	£73.99	or £3 mth
18-50mm f3.5-5.6 DC (Nikon Fit)	£94.99	or £4 mth
18-50mm f2.8 EX DC Macro 4/3 System	£1818.99	or £73 mth
18-50mm f2.8 EX DC Macro (Canon Fit 72mm)	£1818.99	or £73 mth
18-50mm f2.8 HSM (Nikon Fit)	£1818.99	or £73 mth
18-125mm f3.5-5.6 DC OS HSM (Canon Fit)	£248.99	or £10 mth
18-200mm f3.5-6.3 DC	£218.99	or £12 mth
18-200mm f3.5-6.3 DC OS	£287.99	or £12 mth
18-250mm f3.5-6.3 DC OS HSM	£499.99	or £21 mth
24-70mm f2.8 EX DG Macro	£428.99	or £18 mth
28-70mm f2.8 EX DG	£238.99	or £10 mth
28-300mm f3.5-6.3 EX DG MACRO	£349.99	or £11 mth
50-150mm APO f2.8 EX DC O	£563.99	or £23 mth
50-500mm f4.6-6.3 EX DG I	£1058.99	or £43 mth
55-200mm f4.5-6.3 DC	£99.99	or £4 mth
55-200mm f4.5-6.3 HSM (Nikon Fit)	£99.99	or £4 mth
70-200mm f2.8 APO EX DG Macro Viki	£678.99	or £28 mth
70-300mm f4.5-6.3 APO Macro Super DG	£1278.99	or £51 mth
100-300mm f4 EX IF DG	£1123.99	or £46 mth
120-300mm f2.8 APO EX IF HSM DG	£2393.99	or £97 mth
120-400mm f4.5-5.6 APO DG OS HSM	£997.99	or £40 mth
150-500mm f5-6.3 APO DG OS HSM	£727.99	or £30 mth
200-500mm f2.8 EX DG	£1939.99	or £76 mth
300-800mm f5.6 EX DG APO HSM	£7273.99	or £295 mth
2.0x APO DG Teleconverter	£218.99	or £9 mth
1.4x APO DG Teleconverter	£184.99	or £8 mth
16mm f2.8 FishEye	£549	or £23 mth
20mm f2.8	£429	or £18 mth
28mm f2.8	£179	or £7 mth
35mm f1.4G	£1049	or £43 mth
50mm f1.4 AF	£284	or £12 mth
50mm f2.8 AF Macro (D)	£409	or £17 mth
85mm f1.4 ZA Planar T*	£1059	or £43 mth
105mm f2.8 Macro AF (D)	£509	or £21 mth
135mm f2.8 STF	£899	or £35 mth
300mm f2.8G	£4299	or £175 mth
500mm f8 Reflex	£319	or £22 mth
11-18mm f4.5-5.6 DT AF (D) Lens	£469	or £19 mth
16-80mm f3.5-4.5	£548	or £23 mth
16-80mm f3.5-4.5 ZA VS T* DT	£549	or £23 mth
16-105mm f3.5-5.6	£429	or £18 mth
18-70mm f3.5-5.6 AF (D) Lens	£129	or £5 mth
18-200mm f3.5-6.3 DT AF (D) Lens	£429	or £18 mth
18-250mm f3.5-6.3	£1299	or £53 mth
24-70mm f2.8 ZA	£179	or £7 mth
55-200mm f4.5-6.3	£69	or £3 mth
70-300mm f4.5-6.3 AF (D) Lens	£179	or £7 mth

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SONY LENSES

16mm f2.8 FishEye	£549	or £23 mth
20mm f2.8	£429	or £18 mth
28mm f2.8	£179	or £7 mth
35mm f1.4G	£1049	or £43 mth
50mm f1.4 AF	£284	or £12 mth
50mm f2.8 AF Macro (D)	£409	or £17 mth
85mm f1.4 ZA Planar T*	£1059	or £43 mth
105mm f2.8 Macro AF (D)	£509	or £21 mth
135mm f2.8 STF	£899	or £35 mth
300mm f2.8G	£4299	or £175 mth
500mm f8 Reflex	£319	or £22 mth
11-18mm f4.5-5.6 DT AF (D) Lens	£469	or £19 mth
16-80mm f3.5-4.5	£548	or £23 mth
16-80mm f3.5-4.5 ZA VS T* DT	£549	or £23 mth
16-105mm f3.5-5.6	£429	or £18 mth
18-70mm f3.5-5.6 AF (D) Lens	£129	or £5 mth
18-200mm f3.5-6.3 DT AF (D) Lens	£429	or £18 mth
18-250mm f3.5-6.3	£1299	or £53 mth
24-70mm f2.8 ZA	£179	or £7 mth
55-200mm f4.5-6.3	£69	or £3 mth
70-300mm f4.5-6.3 AF (D) Lens	£179	or £7 mth

OLYMPUS

8mm f3.5 Fisheye	£689	or £28 mth
25mm Pancake Lens	£199	or £8 mth
35mm f3.5 Macro	£194.95	or £8 mth
50mm f2 Macro Zuiko ED Digital	£449	or £19 mth
7-14mm f4 ZUIKO Digital	£1399	or £57 mth
11-22mm f2.8-3.5 ZUIKO Digital	£735	or £30 mth
12-60mm ED f2.8-4.0 SWD	£829	or £34 mth
14-42mm ED f3.5-5.6	£310	or £13 mth
14-54mm f2.8-3.5 ZUIKO Digital	£434.99	or £18 mth
18-180mm f3.5-4.5	£419	or £17 mth
35-100mm f2.8	£1440	or £74 mth
50-200mm ED f2.8-3.5 SWD	£999	or £41 mth
40-150mm Zuiko Digital ED Mk2 f4.5-6.3	£238.99	or £10 mth
70-300mm f4.0-5.6	£319	or £13 mth
EC-14 Tele Converter x1.4	£349	or £16 mth
EC-20 Tele Converter	£379	or £16 mth
TCO-N 17 Tele Conversion Lens	£98	or £4 mth
EX-25 Extension Tube 25mm	£139	or £6 mth
35mm f2.8 DX ATX PRO AF Macro	£299.99	or £14 mth
100mm f2.8 Macro ATX M100 AT-X	£249.99	or £11 mth
100mm f2.8 D AT-X Macro	£249.99	or £11 mth
10-17mm f3.5-4.5 EX AT-X	£479.99	or £16 mth
11-16mm f2.8 DX ATX PRO AF	£439.44	or £18 mth
11-15mm f2.8 DX ATX PRO AF	£409.99	or £18 mth
12-24mm f4 DX AT-X	£349.99	or £15 mth
16-55mm f2.8 DX AT-X	£499.99	or £22 mth
50-135mm f2.8 DX AT-X NAF	£499.99	or £22 mth
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180mm f3.5 AF SP Di	£740.99	or £31 mth
300mm f2.8 AF SP (Canon Fit)	£2490.99	or £100mth
10-24mm f3.5-4.5 Di II LD ASP IF	£379.99	or £16 mth
17-50mm f2.8 AF XR Di II LD ASP IF	£333.99	or £14 mth
18-200mm f3.5-6.3 AF XR Di II	£158.99	
28-250mm Di II	£369.99	or £15 mth
38-75mm f2.8 SP AF Di	£359.99	or £15 mth
28-80mm f3.5-5.6 AF	£393.99	
28-200mm f3.5-5.6 AF XR Di ASP IF	£239.99	or £11 mth
28-300mm AF XR Di	£319.99	or £13 mth
38-300mm AF VC Di	£509.99	or £21 mth
55-200mm f4.5-6.3 AF Di II LD Macro	From £104.99	
70-200mm f2.8 SP Di (Canon Fit)	£469.99	or £20 mth
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70-300mm f4.5-6.3 AF Di LD Macro 1:2	£123.99	
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14mm f2.8 SMC DA ED IF	£509	or £21 mth
40mm f2.8 DA SMC	£239.99	or £10 mth
50mm f1.4 FA	£169	
50mm f2.8 D FA Macro SMC	£339	or £14 mth
70mm f2.8 DA	£339.99	or £14 mth
100mm f2.8 D FA Macro SMC	£385.99	or £16 mth
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18-55mm f3.5-5.6 SMC DA AL	£127.72	
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50-135mm f2.8 SMC DA	£140.95	
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IXUS 990 IS WAS £316 **£277**

Nikon

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£309

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Coolpix Models:

L19 **£86**

L20 **£109**

L100 **£219.99**

S220 **£124**

S620 WAS £229.99 **£199**

S630 **£243**

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SONY

CyberShot Models:

3 cc's available.

S930 **£79**

S950 **£97**

W210 **£129**

W220 WAS £154.99 **£149**

W270 **£194**

W300 **£199**

T90 WAS £242 **£239**

T900 **£309.99**

H20 WAS £249 **£222.99**

H50 **£239**

HX1 **£424**

Cyber-shot DSC-W210

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WAS £199

FUJIFILM

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S2000HD **£174**

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CASIO

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EX-Z29 **£119**

EX-Z1 **£139**

EX-Z270 **£169**

EX-Z400 **£219**

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R10 **£149**

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G600 WAS £341.57 **£324.99**

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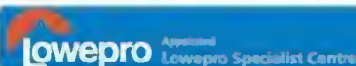
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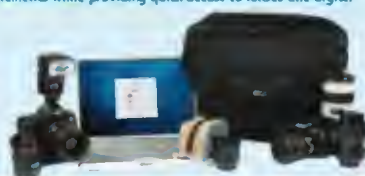
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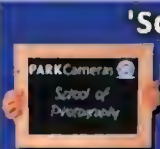
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12x optical zoom

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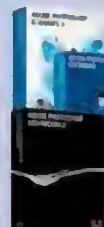
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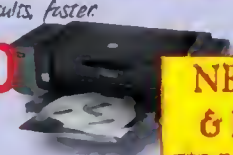
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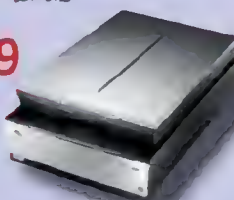
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S&F Top Loader 75 AW	£54.99	Cirrus Topload cases	from £21.53
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P.P. Special Edition	See Web	Messenger Boy	See Web
Female	See Web	New Delhi	from £110.00
Lady Only	from £16.00	Muffin Top	from £40.00
Muffin Top Pouch	from £15.00	Female	See Web
Messenger Boy Pouch	See Web	Leather	See Web
Royale Yungy	See Web	Backpacks	
The Huggemugger	See Web	Muffin Top Backpack	from £110.00
Golf Royale	See Web	Messenger Boy Backpack	See Web
Shoulder Bags		Easy Weasy	£160.00
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Messenger Boy	See Web	The Mob Boss	£100.00
New Delhi	from £110.00	Pony Box	£185.00
Muffin Top	from £40.00	Italian Connection	£205.00
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Leather	See Web	Pretty Bella	See Web
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Messenger Boy Backpack	See Web	Gimp	£33.00
Easy Weasy	£160.00	Super Boomer	from £34.99
Turkish Shower	£180.00	Cheesyline	from £39.99
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Italian Connection	£205.00	Monopods	
The Big Cheese	£25.00	234 Monopod Tilt Head	£16.95
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DP-413 Digital Pouch	£15.95	Waist / Shoulder Bags	
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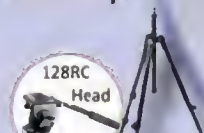
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Slik SH-807E Q/R 3-Way Head	£115.00	GH5380SQ Systematic Ball 1/4" + QR	£269.95	695CX Magfiber	£139.99	055XB + 804RC2 Kit	£209.96	GTMH1300-621 Ball Series II + QR	£97.87
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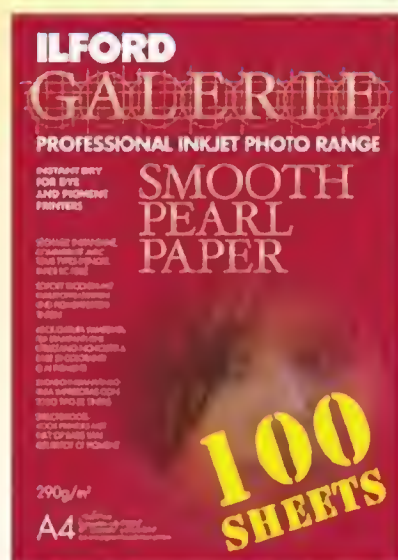
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			<p>Galerie Smooth High Gloss Media 225gsm</p>  <p>This media has a Polyester film base (so cannot technically be classed as a paper!) which produces a mirror-like finish - it has to be seen to be believed!</p> <p>A4, 25 sheets £14.67 A3+, 25 sheets £38.18</p>	<p>Galerie Smooth Heavyweight Matt 200gsm</p>  <p>A double-sided paper with a smooth matt surface on both sides. Fast drying and compatible with dye and pigment based inkjet printers.</p> <p>A4, 50 sheets £9.78 A3+, 50 sheets £26.42</p>	<p>Galerie Smooth Fine Art 190gsm</p>  <p>The 100% rag, acid-free textured matt surface offers excellent image stability. Prints produced will have the look of a traditional fine art print.</p> <p>A4, 10 sheets £9.78 A3+, 10 sheets £22.51</p>



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T008 Colour	£17.81 46ml	£4.89 50ml, 3 for £13.79	Photo 790, 870, 890, 905, 915
T009 Colour	£24.48 66ml	£4.89 70ml, 3 for £13.70	Photo 900, 1270, 1290
T028 Black	£19.56 16ml	£3.99 20ml, 3 for £10.75	Photo 810, 830, 830s, 925, 935
T027 Colour	£19.58 46ml	£4.89 50ml, 3 for £13.70	Photo 810, 830, 830s, 925, 935
T038 Black	£9.78 10ml	£3.90 13ml, 3 for £10.75	C42, C44, C46
T037 Colour	£11.73 25ml	£4.89 31ml, 3 for £13.70	C42, C44, C46
T040 Black	£19.56 16ml	£3.90 20ml, 3 for £10.75	C82, CX3200
T041 Colour	£19.58 46ml	£4.89 50ml, 3 for £13.70	C82, CX3200
T0331-336 Set of 7	£73.99	£29.35, 3 sets for £88.12	Photo 950, 980
T0331/2/3, each	£11.73 17ml	£4.89 23ml, 3 for £13.70	Photo 950, 980
T0334/5/6, each	£11.73 17ml	£4.89 23ml, 3 for £13.70	Photo 950, 980
T0341-347 Set of 7	£97.99	Not yet available.	Photo 2100
T0341/8, each	£11.73 17ml	Not yet available.	Photo 2100
T0342/3/4, each	£14.87 17ml	Not yet available.	Photo 2100
T0345/6/7, each	£14.67 17ml	Not yet available.	Photo 2100
T0441-454 Set of 4	£39.99	£14.87, 3 sets for £42.08	C64/66, C84/86, CX3600/3650/4000/8600
T0441 Black	£16.63 13ml	£4.89 23ml, 3 for £13.70	C64/66, C84/86, CX3600/3650/4000/8600
T0452/3/4, each	£9.78 8ml	£3.99 13ml, 3 for £10.75	C64/66, C84/86, CX3600/3650/4000/8600
T0481-488 Set of 6	£58.99	£19.50, 3 sets for £58.75	R200/220/300/320/340 RX500/900/920/940
T0481/2/3, each	£13.70 13ml	£3.90 23ml, 3 for £10.75	R200/220/300/320/340 RX500/900/920/940
T0484/5/8, each	£13.70 13ml	£3.90 23ml, 3 for £10.75	R200/220/300/320/340 RX500/900/920/940
T0540-549 Set of 8	£99.99	£35.22, 3 sets for £97.87	Photo R800, R1800
T0540 Gloss	£7.82 13ml	£3.99 13ml, 3 for £13.79	Photo R800, R1800
T0541/2/3/4, each	£13.70 13ml	£4.89 23ml, 3 for £13.70	Photo R800, R1800
T0547/8/9, each	£13.79 13ml	£4.89 23ml, 3 for £13.79	Photo R800, R1800
T0551-554 Set of 4	£27.99	£14.67, 3 sets for £42.08	Photo R740/745, RX420/425/520/525
T0551 Black	£8.80 8ml	£4.89 23ml, 3 for £10.75	Photo R740/745, RX420/425/520/525
T0552/3/4, each	£8.89 8ml	£3.99 13ml, 3 for £10.75	Photo R740/745, RX420/425/520/525
T0591-599 Set of 8	£92.99	Not yet available.	Photo R2400
T0591/2/3, each	£11.73 13ml	Not yet available.	Photo R2400
T0594/5/8, each	£11.73 13ml	Not yet available.	Photo R2400
T0597/7/8, each	£11.73 13ml	Not yet available.	Photo R2400
T0611-614 Set of 4	£27.99	£14.87, 3 sets for £42.08	D68/68L, DX3800/3850/4200/4250/4800/4850
T0611 Black	£8.80 8ml	£4.89 23ml, 3 for £13.70	D68/68L, DX3800/3850/4200/4250/4800/4850
T0612/3/4, each	£8.80 8ml	£3.90 23ml, 3 for £10.75	D68/68L, DX3800/3850/4200/4250/4800/4850
T0711-714 Set of 4	£27.99	£14.87, 3 sets for £42.08	S20, SX100/200, DT98/9120, DX4000/4400/5000/5000
T0711 Black	£6.80 7.4ml	£4.89 13ml, 3 for £13.70	S20, SX100/200, DT98/9120, DX4000/4400/5000/5000
T0712/3/4, each	£6.80 5.5ml	£3.90 13ml, 3 for £10.75	S20, SX100/200, DT98/9120, DX4000/4400/5000/5000
T0791-796 Set of 6	£69.99	Not yet available.	Photo 1400
T0791/2/3, each	£11.73 15ml	Not yet available.	Photo 1400
T0794/5/8, each	£11.73 15ml	Not yet available.	Photo 1400
T0801-808 Set of 8	£42.99	£19.50, 3 sets for £58.75	Photo R265/265/360, RX360/585/885
T0801/2/3, each	£8.80 7.4ml	£3.90 13ml, 3 for £10.75	Photo R265/265/360, RX360/585/885
T0804/5/8, each	£8.80 7.4ml	£3.90 13ml, 3 for £10.75	Photo R265/265/360, RX360/585/885
T0870-879 Set of 6	£73.99	Not yet available.	Photo R1900
T0870 Gloss	£7.82 11.4ml	Not yet available.	Photo R1900
T0871/2/3/4, each	£9.78 11.4ml	Not yet available.	Photo R1900
T0877/8/9, each	£9.78 11.4ml	Not yet available.	Photo R1900
T0981-989 Set of 8	£77.99	Not yet available.	Photo R2880
T0981/2/3, each	£9.78 11.4ml	Not yet available.	Photo R2880
T0984/5/8, each	£9.78 11.4ml	Not yet available.	Photo R2880
T0967/8/9, each	£9.78 11.4ml	Not yet available.	Photo R2880
T5591-6 Set of 6	£54.99	Not yet available.	Photo RX700
T5591/2/3, each	£11.73 13ml	Not yet available.	Photo RX700
T5594/5/6, each	£11.73 13ml	Not yet available.	Photo RX700

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EPSON Stylus Pro 4000, 4009, 7600, 9600	
T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£44.03
T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£69.48
EPSON Stylus Pro 4800, 4880:	
T6051/6052/6053/6054/6055/6056/6057/6138/6059 110ml	£44.03
T6061/6062/6063/6064/6065/6066/6067/6148/6069 220ml	£69.48
EPSON Stylus Pro 7600, 7680, 9800:	
T6021/6022/6023/6024/6025/6026/6027/6118/6029 110ml	£44.03
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BC130 C/M/Y 15ml	£2.92
BC130 B/C/M/Y 15ml	£2.92
BC130 P/C/M/R/G/Y 5ml	£2.92
PG15 Black 30ml	£5.87
CL18 Black 15ml	£4.89
CL18 B/C/M/Y 15ml	£4.89
CL18 P/C/M/R/G/Y 15ml	£4.89
PG1520 Black 18ml	£5.87
CL1521 B/C/M/Y 9ml	£4.89
BC110 Black (3 pack)	£4.89
BC115 Black (2 pack)	£4.89
BC115 Colour (2 pack)	£5.87
BC124 Black 9ml	£1.94
BC124 Colour 16ml	£2.92
PG137 Black 12ml	£3.76
PG150 Black 28ml	£12.71
CL138 Colour 12ml	£12.71
CL151 Colour 24ml	£14.67

Canon Originals

BC118 Colour (2 pack)	£21.52
BC130 Black 26ml	£10.75
BC130 C/M/Y 15ml	£9.78
BC130 B/C/M/Y 15ml	£9.78
BC130 P/C/M/R/G/Y 5ml	£9.78
PG15 Black 30ml	£12.71
CL18 B/C/M/Y 15ml	£11.73
CL18 P/C/M/R/G/Y 15ml	£11.73
PG1520 Black 18ml	£11.73
CL1521 B/C/M/Y 9ml	£10.75
PG137 Black 12ml	£9.78
CL1521 B/C/M/Y 9ml	£8.80
PG137 Black 12ml	£12.71
PG140 Black 15ml	£15.65
PG180 Black 22ml	£22.51
PG180 Black 9ml NEW	£11.73
PG180 Black 15ml NEW	£15.65
CL141 Colour 12ml	£19.56
CL150 Colour 21ml	£26.42
CL152 Photo 21ml	£19.56
CL151 Colour 13ml NEW	£15.65
CL153 Colour 13ml NEW	£19.56
KP-361P Ink & Paper	£11.73
KP-1081P Ink & Paper	£27.39

Many more in stock!

Deil Compatibles

Series 1 Black (T0529)	£11.73
Series 1 Black (T0530)	£12.71
Series 5 Black (M4640)	£11.73
Series 5 Black (M4646)	£12.71

Many more in stock!

HP Compatibles

No.15 Black 46ml	£4.89
No.21 Black 20ml	£7.82
No.22 Colour 24ml	£9.78
No.27 Black 24ml	£9.78
No.28 Colour 24ml	£12.71
No.45 Black 46ml	£4.89
No.56 Black 24ml	£9.78
No.57 Colour 24ml	£12.71
No.58 Photo 17ml	£12.71
No.78 Colour 45ml	£9.78
No.80XL Black 58ml	£9.78
No.80XL C/M/Y 11ml	£6.80
No.119 Colour 12ml	£10.75
No.338 Black 10ml	£7.82
No.337 Black 24ml	£10.75
No.338 Black 24ml	£10.75
No.339 Black 34ml	£12.71
No.342 Colour 10ml	£19.75
No.343 Colour 21ml	£14.67
No.344 Colour 21ml	£14.67
No.348 Photo 21ml	£12.71
No.350 Black 20ml	£C.11
No.351 Colour 12ml	£C.11
No.363 Black 20ml	£6.84
No.363 C/M/Y/PC/M 8ml	£4.89
No.383 Set of 8	£24.46

HP Originals

No.21 Black 3ml	£13.70
No.22 Colour 5ml	£15.85
No.38 P/B/M/R/G/Y 27ml	£26.42
No.38 C/M/Y/PC/M 27ml	£26.42
No.56 Black 19ml	£18.63
No.57 Colour 17ml	£24.46
No.58 Photo 17ml	£22.51
No.59 Grey 17ml	£22.51
No.100 Grey 15ml	£22.51
No.110 Colour 5ml	£18.58
No.309 Black 4ml	£11.73
No.300 Colour 4ml	£13.70
No.338 Black 5ml	£13.70
No.337 Black 11ml	£17.81
No.338 Black 11ml	£17.81
No.339 Black 21ml	£24.46
No.342 Colour 5ml	£15.65
No.343 Colour 7ml	£18.58
No.344 Colour 14ml	£26.42
No.348 Photo 13ml	£22.51
No.350 Black 4.5ml	£13.70
No.350XL Black 25ml	£27.39
No.351 Colour 3.5ml	£15.65
No.351XL Colour 14ml	£29.35
No.363 Black 4ml	£13.70
No.363 C/M/Y/PC/M	£8.80
No.363 Set of 8	£39.13
No.364 Black 8ml	£6.80
No.364 P/B/C/M/Y 3ml	£7.82

Many more in stock!

Lexmark Compatibles

No.1 Cartridge	£10.75
No.2 Cartridge	£11.73
No.16 Black	£10.75
No.17 Black	£9.78
No.26 Colour	£12.71
No.27 Colour	£11.73
No.31 Photo	£11.73
No.32 Black	£9.78
No.33 Colour	£11.73
No.34 Riars	£11.73
No.35 Colour	£12.71

Lexmark Originals

No.1 Colour	£18.63
No.14 Black	£16.63
No.15 Colour	£18.58
No.17 Black	£13.70
No.23 Colour	£13.79
No.24 Colour	£14.07
No.27 Colour	£14.67
No.28 Black	£12.71
No.29 Colour	£13.70
No.31 Photo	£24.46
No.32 Black	£14.67
No.33 Colour	£18.03
No.34 Black	£20.54
No.35 Colour	£24.46
No.36 Black	£16.63
No.37 Colour	£18.58
No.43 Colour	£21.52
No.44 Black	£17.01

Many more in stock!

Brother Compatibles

LC980 Riars	£3.90
LC980 C/M/Y	£2.92
LC980 Set of 4	£11.73
LC970 Black	£3.99
LC970 C/M/Y	£2.92
LC970 Set of 4	£11.73
LC1800 C/M/Y	£3.90
LC1800 C/M/Y	£2.92
LC1800 Set of 4	£11.73
LC980 / 1100 Black	£3.90
LC980 / 1100 C/M/Y	£2.92
LC980 / 1100 Set of 4	£11.73

Brother originals also in stock!

Kodak Original Ink / Paper

PH40 Printer/Dock Ink/Paper	£13.70
G50 Printer/Dock Ink/Paper	£13.70
ESP Riars Series 10 Ink	£6.84
ESP Colour Series 13 Ink	£9.78
ESP Black & Colour Ink	£15.65

Many more in stock!

PHOTOGRAPHIC PAPERS

ILFORD

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As an Ilford Pro Centre, we stock the complete range of Ilford Galerie papers, including A2, 17, 24 and 44 inch rolls. Below is just a selection.

Sample Pack 18 sheets, 8 different papers!	£6.84
Smooth Gloss 290g, 6x4, 100 sheets	£14.87
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Smooth Gloss 290g, A4, 25 + 10 Free	£9.78
Smooth Gloss 290g, A4, 100	£29.35
Smooth Gloss 290g, A3, 25 sheets	£20.54
Smooth Pearl 290g, 6x4, 100 sheets	£14.87
Smooth Pearl 290g, 7x5, 100 sheets	£19.56
Smooth Pearl 290g, A4, 25 + 10 Free	£9.78
Smooth Pearl 290g, A4, 100	£29.35
Smooth Pearl 290g, A3, 25 sheets	£20.54
Smooth Pearl 290g, A3+, 25 sheets	£22.51
Gold Fibre Silk 310g, A4, 10 sheets	£10.75
Gold Fibre Silk 310g, A4, 50 sheets	£34.25
Gold Fibre Silk 310g, A3+, 10 sheets	£29.35
Gold Fibre Silk 310g, A3+, 50 sheets	£74.37
Heavyweight Matt 200g, A4, 50 sheets	£9.78
Heavyweight Matt 200g, A3, 50 sheets	£28.42
Smooth Fine Art 190g, A4, 10 sheets	£9.78
Smooth Fine Art 190g, A3+, 10 sheets	£22.51
Smooth High Gloss 225g, A4, 25 sheets	£14.67
Smooth High Gloss 225g, A3+, 25 sheets	£38.18

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Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.72 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our showroom: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB. 01926 339977 www.premier-ink.co.uk



Premier

Ink & Photographic

MEMORY

Memory Cards

Below is just a small selection from the range of memory cards we stock from Sandisk, Kingston, Transcend, Fuji and Olympus. Full details on our website.



SD & SDHC

1GB Standard	£3.90
2GB Standard	£5.87
4GB SDHC Class 4	£8.80
4GB SDHC Class 6	£9.78
8GB SDHC Class 4	£18.58
8GB SDHC Class 6	£19.56
16GB SDHC Class 4	£29.35
16GB SDHC Class 6	£34.25
32GB SDHC Class 4	ECALL

MicroSD & MicroSDHC

1GB MicroSD	£3.90
2GB MicroSD	£5.87
4GB MicroSDHC	£9.78

Compact Flash

1GB Standard Speed	£9.78
1GB 133X 20MB/s	£11.73
2GB Standard Speed	£12.71
2GB 133X 20MB/s	£14.67
4GB Standard Speed	£14.67
4GB 133X 20MB/s	£18.63
8GB Standard Speed	£19.56
8GB 133X 20MB/s	£22.51
16GB 133X 20MB/s	£37.99
32GB 133X 20MB/s	ECALL

xD Picture Cards

256MB Fuji	£6.84
512MB Fuji	£8.80
1GB Fuji	£11.73
1GB Olympus	£12.71
2GB Fuji	£17.61
2GB Olympus	£19.56

Memory Stick Pro Duo

1GB MS Pro Duo	£11.73
2GB MS Pro Duo	£14.87
4GB MS Pro Duo	£22.51

Smart Media

128MB	£29.35
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USB Pen Drives

1GB USB Pen Drive	£4.89
2GB USB Pen Drive	£8.84
4GB USB Pen Drive	£9.78
8GB USB Pen Drive	£19.56
16GB USB Pen Drive	£34.25
32GB USB Pen Drive	ECALL

Huge range of memory in stock!

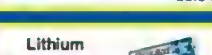
Memory Cases

A range of protective shock-resistant rubber lined memory card cases to keep your memory cards safe and secure.



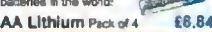
Vanguard

4-card case & keychain £2.92



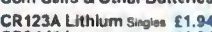
Kenro

Memory Card & AA battery case £6.84



Lithium

AA Lithium Pack of 4 £6.84



Coin Cells & Other Batteries

CR123A Lithium Single	£1.94
CR2 Lithium Single	£1.94
2CR5 Lithium Single	£3.90
CRV3 Lithium Single	£5.87
CR1226, CR1616 Single	£1.94
CR2025, CR2032 Single	£1.94

Full range of coin cells in stock.



AA & AAA Rechargeables

AA 1300mAh Pack of 4	£2.50
AA 1300mAh Plus Charger	£7.82
AA 2500mAh Pack of 4	£8.80
AA 2500mAh Plus Charger	£9.78
AA 2800mAh Pack of 4	£8.80
AAA 600mAh Pack of 4	£2.50
AAA 1000mAh Pack of 4	£7.82

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Ni-MH batteries. Manufactured by respected independent battery manufacturers: Energizer and Duracell. All batteries come with a 2 year guarantee.



NB-1L for Canon	£9.78
NB-2L/LH for Canon	£9.78
NB-3L for Canon	£9.78
NB-4L for Canon	£9.78
NB-5L for Canon	£9.78
NB-6L for Canon	£9.78
NB-7L for Canon	£9.78
BP-511 for Canon	£12.71
LP-E5 for Canon	£12.71
NP20 for Casio	£9.78
NP40 for Casio	£9.78
NP80 for Casio	£9.78
NP40 for Fuji	£9.78
NP45 for Fuji	£9.78
NP50 for Fuji	£9.78
NP60 for Fuji	£9.78
NP70 for Fuji	£9.78
NP80 for Fuji	£9.78
NP95 for Fuji	£9.78
NP120 for Fuji	£9.78
NP140 for Fuji	£12.71
NP150 for Fuji	£14.87
BP-DC2 for Leica	£9.78
NP200 for Leica	£9.78
NP400 for Minolta	£12.71
EN-EL1 for Nikon	£9.78
EN-EL2 for Nikon	£9.78
EN-EL3 for Nikon	£15.65
EN-EL3A for Nikon	£9.78
EN-EL3B for Nikon	£15.65
EN-EL4 for Nikon	£9.78
EN-EL5 for Nikon	£19.58
EN-EL6 for Nikon	£9.78
EN-EL8 for Nikon	£9.78
EN-EL9 for Nikon	£12.71
EN-EL10 for Nikon	£9.78
EN-EL11 for Nikon	£9.78
EN-EL12 for Nikon	£9.78
LI-08B/12B for Olympus	£9.78
LI-08B/12B for Olympus	£9.78
LI-50B for Olympus	£9.78
BLM-1 for Olympus	£12.71
BLS-1 for Olympus	£12.71
CGA-S005 for Panasonic	£9.78
CGR-S006 for Panasonic	£9.78
CGA-S007 for Panasonic	£9.78
CGA-S008 for Panasonic	£9.78
BCG10E for Panasonic TZ7	£19.66
BLB13 for Panasonic G1	£19.56
D-L12 for Pentax	£9.78
D-L17 for Pentax	£9.78
D-L18 for Pentax	£9.78
D-L150 for Pentax	£12.71
D-L178 for Pentax	£9.78
DB60 for Ricoh	£9.78
DB70 for Ricoh	£9.78
SLM-1137D for Samsung	£9.78
SLM-1874 for Samsung	£12.71
BD-1 for Sony	£19.56
BD-1 for Sony	£19.58
NP-FM53H for Sony	£19.58
NP-FM500H for Sony	£22.51

Many more batteries in stock!

Li-Ion Battery Charger

Compact and lightweight battery charger, suitable for digital camera batteries, such as those listed above. Complete with UK mains plug and a handy 12V car lead.



£14.67

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 30/40/50D	£99.82
1x BP-E11: £111.82 1x BP-E11: £111.82	

For Canon 35C/400D	£59.69
1x NB-ZL: £68.89 1x NB-ZL: £68.89	

For Canon 450/1000D	£89.48
1x LP-E5: £81.48 1x LP-E5: £81.48	

For Nikon D40/D60	£69.60
1x EN-EL3E: £71.81 1x EN-EL3E: £71.81	

For Nikon D80/D90	£89.05
1x EN-EL3E: £94.08 1x EN-EL3E: £94.08	

For Nikon D200	£109.81
1x EN-EL3E: £124.81 1x EN-EL3E: £124.81	

For Nikon D300/D700	£138.97
1x EN-EL3E: £153.97 1x EN-EL3E: £153.97	

For Sony A200/A350 £74.37

1x EN-EL3E: £83.37 1x EN-EL3E: £83.37

Many more in stock!

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (34mm wide) filters



P-Type Adapter Rings

49mm Adapter Ring	£4.89
52mm Adapter Ring	£4.89
55mm Adapter Ring	£4.89
58mm Adapter Ring	£4.89
62mm Adapter Ring	£4.89
67mm Adapter Ring	£4.89
72mm Adapter Ring	£4.89
77mm Adapter Ring	£4.89
82mm Adapter Ring	£4.89

P-Type Holders

Holder Standard	£5.87
Holder Wide Angle	£9.78
Hood Modular	£9.78
Hood Bellows	£34.25
A to P Type Adapter	£9.78

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front of a standard P-Type Holder.

£34.25

P-Type Filter Wallet

A smooth surfaced filter wallet, to protect and store up to 8 P-Type filters.

£9.78

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings.

P-Type Neutral Density Filter Kit

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND8 Filter, 1x ND16 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £39.95 - saving £8 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods compatible with Canon and Nikon lenses.

ES-62 Canon 50/1.8	£12.71
ES-7111 Canon 58/1.4	£12.71
ET-60 Canon 75-300/4-5.8	£12.71
ET-65B Canon 70-300/4-5.8	£12.71
ET-6511 Canon 80/1.8	£13.70
ET-67 Canon 100/2.8 Macro	£13.70
ET-67B Canon 60/2.8	£13.70
EW-60C Canon 18-55	£8.78
EW-63B Canon 28-105	£12.71
EW-73B Canon 17-85	£13.70
EW-78B Canon 28-135	£13.70
EW-78D Canon 18-200	£12.71
EW-83E Canon 17-40/4.6	£14.67
EW-83F Canon 14-70/2.8	£17.81
EW-83J Canon 17-55/2.8	£15.85
HB-25 Nikon 24-65, 24-120	£14.87
HB-35 Nikon 18-105, 18-135	£9.78
HB-45 Nikon 18-65	£9.78

Many more sizes in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£8.84
55mm Shaped Petal Hood	£8.84
58mm Shaped Petal Hood	£8.84
62mm Shaped Petal Hood	£7.82
67mm Shaped Petal Hood	£7.82
72mm Shaped Petal Hood	£9.78
77mm Shaped Petal Hood	£9.78
82mm Shaped Petal Hood	£11.73
46mm Rubber Hood	£3.90
62mm Rubber Hood	£3.90
55mm Rubber Hood	£3.90
58mm Rubber Hood	£3.90
62mm Rubber Hood	£4.89
67mm Rubber Hood	£4.89
72mm Rubber Hood	£5.87
77mm Rubber Hood	£5.87

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	
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£3.90 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc.

SPIRIT LEVELS

Hot Shoe Spirit Level

This double-axis spirit level simply mounts onto the hot shoe of any standard SLR or DSLR camera.

Not suitable for Sony or Minolta cameras.

£8.80

Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses an LCD to confirm when the camera is perfectly level.

£29.35

CLEANING

Cleaning Kit

4-in-1 lens cleaning kit comprising small brush, lens solution, lint free tissues, and pack of cotton cleaning buds.

£3.90

Kenair

Kenair compressed air is used to blow dust, lint and other unwanted particles from your delicate camera equipment and accessories.

£13.70

Kenair Master Kit £13.70

Kenair Spare Aerosol £7.82

SCREW-TYPE FILTERS

KOODO

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.



UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£5.87
52mm UV / Haze	£5.87
55mm UV / Haze	£5.84
58mm UV / Haze	£7.82
62mm UV / Haze	£8.80
67mm UV / Haze	£9.78
72mm UV / Haze	£11.73
77mm UV / Haze	£14.87
82mm UV / Haze	£17.81
86mm UV / Haze	£22.51

More sizes in stock, from 34 to 96mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

48mm Circular Polarising	£17.61
52mm Circular Polarising	£17.61
55mm Circular Polarising	£19.56
58mm Circular Polarising	£21.52
62mm Circular Polarising	£24.46
67mm Circular Polarising	£27.39
72mm Circular Polarising	£34.25
77mm Circular Polarising	£39.13
82mm Circular Polarising	£44.03
86mm Circular Polarising	£48.93

More sizes in stock, from 37 to 96mm!

Skylight Filters

These work in a very similar way to a UV filter, but have a pinkish tinge to add a gentle warmth to your photos.

46mm Skylight	£6.84
52mm Skylight	£6.84
55mm Skylight	£7.82
58mm Skylight	£8.80
62mm Skylight	£9.78
67mm Skylight	£10.75
72mm Skylight	£12.71
77mm Skylight	£15.65
82mm Skylight	£18.58
86mm Skylight	£24.46

More sizes in stock, from 39 to 106mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£25.44
55mm Close-Up Set	£28.37
58mm Close-Up Set	£32.29
62mm Close-Up Set	£37.18
67mm Close-Up Set	£44.03

More sizes in stock, from 46 to 77mm!

Neutral Density Filters

Used to reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance.

52mm ND4 / ND8	£10.75
55mm ND4 / ND8	£12.71
58mm ND4 / ND8	£14.67
62mm ND4 / ND8	£16.63
67mm ND4 / ND8	£19.56
72mm ND4 / ND8	£24.46
77mm ND4 / ND8	£29.35

More sizes in stock, from 37 to 92mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/8	£11.73
55mm Starburst x4/8	£15.65
58mm Starburst x4/8	£21.52
62mm Starburst x4/8	£27.39

More sizes in stock, from 46 to 82mm!

We stock many other filter types, including multi-image, fog, split-feld, red, orange, yellow and green filters in a range of sizes.

MARUMI

Marumi Digital High Grade (DHG) filters have an extra-thin, low-profile frame, to help prevent vignetting. Multiple digital anti-reflection coatings and black

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or PART-EXCHANGE
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Pixel Magazine 2006 / 2007

WINNER – MOST HELPFUL SALESPERSON
Pixel Magazine Nick Webster (Chelmsford) 2007

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OLYMPUS PEN

Since 1959

Inspired by the renowned PEN cameras from the 60's this mirror-less masterpiece has been heralded as the beginning of the next stage in camera development. Minimalist retro-styling conceals a camera positively brimming with features. LiveView, built-in IS System, new Truepic V processor, Art Filters & HD movies with stereo sound. Pick one up and you won't want to put it down!

- Extremely small and lightweight Micro Four Thirds system
- 12.3 Megapixel Live MOS sensor and Truepic V image processor for SLR image quality
- Built-in I.S. with max. 4 EV steps efficiency
- New developed GUI for easiest operation via Live Control
- Automatic recognition of common scenes possible with i-Auto
- HD Movie with stereo sound featuring depth of field and Art Filters
- Art Filters, Multi-Aspect ratios, Multi Exposure function
- Adapter for all ZUIKO DIGITAL & OM lenses

Available in Silver or White finish

E-P1

& M. Zuiko 14-42mm ED

£649.99*



£50 MINIMUM TRADE-IN!

Bring in your old SLR and we'll give you a minimum of £50 when you trade-up to the E-P1!

*Price quoted is nett of minimum trade-in allowance.

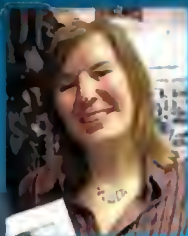
View from the stores...

I can't remember the last time there was such a buzz about a new camera. From all the talk on the Forums, this camera really does seem a little bit special!

By getting rid of the mirror and prism box, Olympus have managed to squeeze all the must-have features of a DSLR and a few more besides into the most desirable retro-looking camera imaginable.

Put simply – I want one!

Abby – Cameraworld, Chelmsford.



**E-P1 with 14-42mm, 17mm
& Optical Viewfinder**

£799.99*



FL14 Flash
£159.99



**Optical
Viewfinder**
£99.99

**E-P1, 17mm lens
& Optical Viewfinder**
£699.99*



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REFURBS

Refurbished cameras and lenses come complete with a full 6 months guarantee. They have been fully checked and offer excellent value for money.

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D60 & Nikon 18-55mm

mp £449.99
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£299.99

D60 & Nikon 18-55mm VR

mp £419.99
NOW ONLY
£329.99

55-200mm
f/4-5.6 AF-S DX
mp £229.99
£129.99

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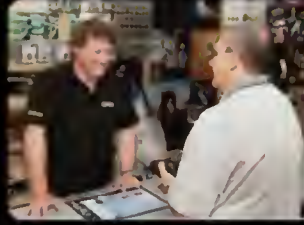


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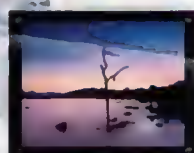


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AS THINGS IN LIFE ARE TRANSIENT,
IT MAKES SENSE TO ENJOY THEM
WHILE THEY ARE HERE



ROGER HICKS is a much-published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife, Frances Schultz. Roger started photography as a teenager in the 1960s and worked professionally in a London advertising studio in the mid-1970s. He has been a freelance photographer/writer since 1981, contributing to many photography magazines, including 'Shutterbug' in America. Visit his website at www.rogerandfrances.com.

ALL flesh is grass, and the goodliness thereof is as the flower of the field: the grass withereth, the flower fadeth' (Isaiah 40:6). Well, yes. That's one way of looking at it. But consider the Japanese attitude towards cherry blossoms, which are exquisitely beautiful and extremely transient. Rather than looking forward gloomily to the time when they will be no more, let us enjoy them while we may, all the more intensely because we know that in a little while, we shall not see them, but that in the fullness of our life, we may yet hope to see them again (cf. John 10:16).

Where, though, do the cherry blossoms of life fit into photography? Well, for a start, we can try to take pictures of them. It's not easy, but it's not a bad idea. And because they are so transient, it makes sense to photograph them as soon as possible. Wait, and the moment will almost certainly be gone.

They need not, of course, be literal cherry blossoms. Indeed, this column was prompted (as several have been lately) by my 'adopted daughter' Aditi. By the time you read this, we'll have had our shared birthday (June 15). She'll be 19, I'll be 59. The Aditi I got to know before Christmas (18 years and 5 months) was not the Aditi who came to stay in April (18 years and 9 months), and the Aditi who spent the weekend with her boyfriend at the end of April (18 years and 10 months) was not the Aditi who had last seen him at the end of March. Both he and she remarked upon it. And she will not have been the same Aditi on our 19th/59th birthday.

Of course, things change unbelievably fast when you are 18. It's the year when most of us leave school, for a start. It may not be the first time you fall in love, but for many, it will be the time you fall in love to an extent you had never before imagined. It may also be the first time your love is consummated. Things change, and perforce you change with them. Because of Aditi, I begin to understand those who say they never took enough pictures of their children. Every instant is so infinitely precious that you want to capture it forever.

But this brings me to the second part of my sermon. Everything changes, though the rate of change may slow, and we can never fully capture it, in pictures or elsewhere. The Aditi that lives in my heart is not the Aditi that lives in my pictures. I could have a thousand pictures, ten thousand, a hundred thousand, and they would still not be a fraction of how I see her.

This was brought home to me all the more forcefully the last time I dropped her off for a long weekend with her boyfriend. That same day was the 28th anniversary of when I met Frances (whom I married 54 weeks later, and with whom

I am still hopelessly in love). Of course, I have hundreds of pictures of Frances: more probably, thousands. My favourite is the first snap she ever gave me, at which I looked adorably during those

early months when we were 5,000 miles apart. My next favourite, without being immodest, is the portrait of her on our website, which I took on Ilford HP5 Plus with an old (borrowed) Leitz Thambar lens. It's her favourite. But again, it's at best a poor shadow of the woman I love.

Perhaps, then, we can care too much about our subjects, and if we care too much, we can never take pictures that are good enough, either for us or for them.

There is, however, even a third part to the sermon. Too many people live all their lives waiting. Waiting for the right partner, the right job, and (of course) the right camera. Because they are always waiting, they are never satisfied. Not only is something better just around the corner, their pleasure even in what they have is vitiated by a conviction that it cannot last, that all flesh is grass.

This is madness. I do not know if perfection exists. I do not know if I could recognise perfection if I saw it. But it does not matter. I know what I have now, I know that I am lucky (or blessed, if you will), and I will do my best to rejoice in what I have, even if it is as short-lived as cherry blossom. And I will take pictures of it with the cameras available to me. **AP**

Everything changes, though the rate of change may slow, and we can never fully recapture it, in pictures or elsewhere

Editorial

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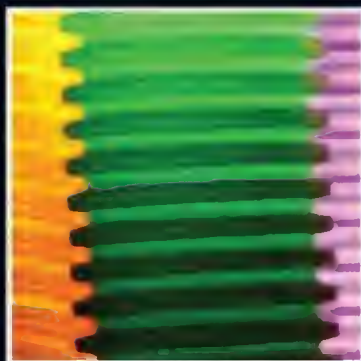


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